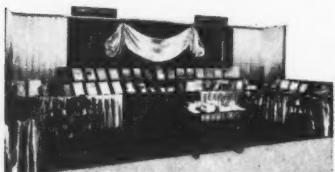


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MAY-JUNE, 1946

VOL. IV, No. 3

THIRTY-FIVE CENTS

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## IN THIS ISSUE

NEARLY two years ago we came across, somewhat by chance, a copy of an early issue of a publication known simply as *Notes*. It proved to be an interesting reading of a high order. The contents of this one issue convinced us that here was a magazine that we should read regularly. It did not take long to discover that we could become a regular subscriber through the simple process of becoming a member of the Music Library Association. So we paid a very modest membership fee and have been receiving and reading *Notes* ever since and continue to find it both enjoyable and informative.

In addition to the magazine, we began to receive notices of MLA meetings—friendly notices of the sort that sounded really inviting. Never in our life had we spoken to a librarian in other than a whisper, and then always in a plea for help of one kind or another. Well, why not go and see what these people are like when they get out from behind their desks and signs that say "Information" and "Check books out here." We did, and we had an extremely pleasant evening.

First, they served a buffet supper—a grand start for *any* meeting and they were most cordial in their reception to us—having no idea of who we were or why we were there and probably wondering what library we could possibly represent. But by the time the discussion part of the meeting began we felt very much at home and began to talk in a normal tone of voice.

Then came another pleasant surprise. We hadn't known what to expect in the way of a discussion, perhaps one with a lot of talk about the intricacies of cataloging, filing, cross-referencing, and the like—the kind

of things having to do with the "inside" problems of the library. But what did we hear most about? Phonograph records...record players...ways to increase and serve better a large audience of listeners to music...the library's part in the concert activities of the community...and so on and on—with emphasis upon the viewpoints and needs of the library's "customers." These people were not back in the stacks. They were right out in the middle of the American public.

Then and there we decided that the story of these music librarians and their work would be an interesting one for our readers. In no time at all, Edward Waters, president of MLA, and the other officers of the Association approved our idea, promised their cooperation, outlined topics that should be included in the series of articles, and set in motion the preparation of the articles.

Eight of these articles having to do with the functions of music libraries are included in this issue. The series will be continued with single articles in future issues.



We recently attended the sessions of the annual meeting of the Music Library Association in Washington. They were well-planned, purposeful sessions in which lively discussion and exchange of opinion clearly demonstrated the intent and resolve of the members of the Association to make the music library serve the needs of a greatly expanding musical public as well as those of the music scholar and student.

Anyone interested in MLA and its publications may write to the secretary-treasurer, Miss Mary Rogers, Music Division, Library of Congress, Washington, D. C., for information.

### THE FRONT COVER

An original drawing for Music Publishers Journal by  
WALTER BEACH HUMPHREY

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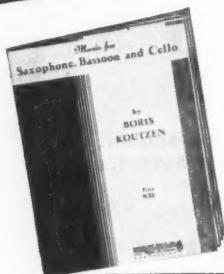


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## The Music Library Association

FRANK C. CAMPBELL

In Collaboration with

EDWARD N. WATERS

Mr. Waters is the retiring president of the Music Library Association. Both he and Mr. Campbell are members of the staff of the Music Division of the Library of Congress. Here they tell of the beginnings and growth of MLA, the national organization of music librarians. In its fifteen years of existence MLA has given excellent account of its stated purpose and abundant evidence of the competence and devotion of its members.

A SHORT time before the conference of the American Library Association held in June, 1931 at Yale University, Dr. Carleton Sprague Smith, Chief of the Music Division of the New York Public Library, sent out a circular letter to music librarians and others interested in the specific problems of a music library. The letter proposed an informal meeting during the ALA conference, and asked for suggested topics for discussion. Aside from a few allusions in previous meetings, the music library had not received any special attention. Consequently, there were prompt answers from people interested in music libraries and music departments of general libraries.

On June 22, after a luncheon as guests of Dr. David Stanley Smith, Dean of the Yale School of Music, nineteen people met in the Library of the School. With Dr. Smith as temporary chairman, officers nominated by Mr. Carl Engel were elected: Otto Kinkeldey, president; Eva O'Meara, vice president; Barbara Duncan, secretary; Carleton Sprague Smith, treasurer; W. Oliver Strunk, officer-at-large; Waldo Selden Pratt and David Stanley Smith, honorary members. The name "Music Library Association" was chosen, and Dr. Kinkeldey suggested the following as an outline of its general purpose:

"This group has met to promote the interests of, and to organize cooperative effort among, the music libraries of the United States, and to foster the general aims of musical research." After tentative plans had been made for future meetings, the members began a discussion of the questions they had sent to Dr. Smith. The range of interest was of necessity comparatively limited, but it has developed and widened during each year of the organization. Combining

special techniques essential to the acquisition, care, and administration of library collections with a knowledge of one of the most diversified of the arts, current problems may include finding the words of a popular song of "the roaring 20's" (of which only the third line of the second verse is known), planning a record concert for a YWCA study group, or analytical cataloging of a monumental collection of Nether-

(Continued on page 40)

Mr. Campbell (*left*) and Mr. Waters examine a copy of MLA's publication, *Notes*



# Composers' Fellowship On the March

HANS ROSENWALD

---

Dr. Rosenwald, Dean of Chicago Musical College and Editor of *Music News* writes of the aims and work of this new organization to foster performance of new American music.

---



**Hans Rosenwald**  
Secretary-Treasurer, FAC

RECENTLY it has become evident that the lethargy formerly characterizing the attitude of many performing musicians toward the products of contemporary American composers is vanishing. As a critic who spends most of his evenings in recital and concert halls and thus has an opportunity to follow the repertory of the well-known, as well as of the little-known performer closely, I have observed that a surprising number of the younger performers are becoming increasingly aware of native creative talent.

At the recent meeting of the Music Educators National Conference in Cleveland, one of the events which attracted considerable interest was a program devoted to choral and band music especially designed for school use, by American composers best known for their writings in an idiom supposedly inaccessible to youngsters. A similar event was a forum in which a number of educators, as well as creative musicians, discussed

the kind of music needed for school use and the resulting requirements for the composer if he desires to meet the present demands.

No matter how many symphonies or operas our contemporary American composers write, their acceptance will never depend upon the response of our concert hall and opera house audiences. I firmly believe that the highly desirable goal of appreciation of American music by Americans can be achieved only if the composer is given a chance to penetrate forcefully into school, church, and home. Our churches, with few exceptions, are in a bad shape musically speaking, and they depend largely upon a repertory composed by older composers (and not always the best) and by those "modernists" who follow up the sentimentalisms of a past century instead of expressing the thought of worship in a modern way. Many of the schools are now admitting that in the recent past they have scarcely lived up to the obligation which, as educational agencies, they should assume toward their charges. The school child who has played in band and orchestra and sung in the chorus, but is not familiar with such names as Paul Creston, Roy Harris, or William Schuman is one toward whom the music educator has failed, and I consider such failure as serious as that of not making the same child acquainted with the names and works of Bach or Beethoven.

It does not matter in the least whether any of our younger contemporary Americans is as good as Bach or Beethoven. Assuming that they are not, is it not imperative for all people who consider themselves cultured and educated to have a



**Roy Harris**  
President, FAC

fair knowledge of the creativeness of their contemporaries? I doubt very much that Shostakovich will go down in history as the equal of Palestrina or Mozart, but I do believe that inasmuch as he has something to say which is timely and also original, the Russian children should sing and play his music as they do, because he is one of their own, because he certainly is an important contributor to the art of their country. The old argument, not uncommon with music educators and popular with many audiences here and abroad, that contemporary music does not need to be performed at this time inasmuch as it has not proved itself, is fallacious. The fact that people in Mozart's time made the mistake of disregarding most of Mozart's work, does not justify a twentieth-century American in being oblivious to his own culture.

The Fellowship of American Composers, which presented at its Detroit Festival (May 6 to 10, 1946)



FAC Executive Board Members, *l. to r.*: Rudolph Ganz, Howard Hanson, Quincy Porter

many American works of composers who have not as yet been accepted is doing, I believe, outstanding philanthropic work and making an important cultural contribution. Having secured the sponsorship of the American Broadcasting Company, which gave prizes for this Festival; of the Detroit Symphony Orchestra, which lent the Fellowship its personnel, its hall, and all its facilities; and of Wayne University, which both idealistically and financially supported this outstanding Music Week affair, the Fellowship has spared no effort or expense in order to have hundreds of manuscripts of unknown composers adjudicated by its judges, all national authorities in their respective fields of musical endeavor. The programs of the Detroit Festival not only provided reading rehearsals in which the composer and the audience had a chance to listen to the voice of creative

America, they also provided a number of forums in which problems inherent in contemporary music were discussed by the audience, together with the composers themselves and a number of critics. The whole festival was designed to stimulate an interest in the modern American product with emphasis upon idiomatic tendencies which, far from lending themselves to commercial evaluation at this time, give the detached observer an admirable panorama of what is going on musically in the America of today. The fact that the National Federation of Music Clubs sent, at their own expense, composer delegates from many states to the Detroit Festival; that manuscripts were submitted for adjudication and performance from practically every state in the Union; that broadcasts carried some of its programs through the nation, and many other factors made this festi-

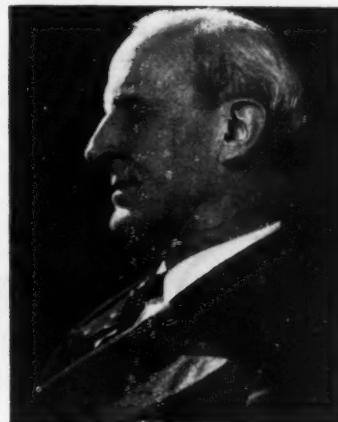
val, in my opinion, the very first one with the prestige, culturally and materially, that presentations of contemporary American music deserve.

That the Fellowship of American Composers has for its president a man who, himself a composer, is neither in reputation nor in performance confined to the United States gives it added power. Roy Harris, who has always felt deep responsibility for the music of this country, has added to the list of his artistic accomplishments one which perhaps the future will weigh more heavily than anything he has written: that item is called sympathetic understanding of the needs of his working, striving, untiringly creating fellow composers.

I came to these shores just exactly ten years ago. From that time on, I have admired the musical talent and

(Continued on page 64)

FAC Executive Board Members, *l. to r.*: Henry Reichhold, Mrs. Royden Keith, Donald M. Swarthout



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Laetamini in Domino. *Nanino*  
Salve Regina, *Soriano*  
Honestum Fecit Illum. *Anerio*  
O Quam Gloriosum. *Marenzio*  
Festa from The Sacred  
Representation of the Soul  
and Body. *Cavalieri*

## Volume III

### English Music

Quam Pulchra Es. *Dunstable*  
O My Heart. *King Henry VIII*  
Benedictus from "Playn Song",  
Mass. *Taverner*  
Come, Holy Ghost. *Tye*  
Candidi Facti Sunt. *Tallis*  
I Have Ere This Time.  
*Wythorne*  
Weep You No More, Sad  
Fountains. *Dowland*  
The Nightingale. *Philips*  
Ave Maria. *Byrd*  
Fair Phyllis I Saw. *Farmer*  
Mother, I Will Have a  
Husband. *Vautour*  
The Messenger of the  
Delightful Spring. *Pilkington*  
Willy, Prithee Go To Bed.  
*Ravenscroft*  
I Always Loved To Call My  
Lady Rose. *Lichfield*  
April Is In My Mistress' Face.  
*Morley*  
Hark, All Ye Lovely Saints  
Above. *Wheekes*  
Why Art Thou Heavy, O My  
Soul? *Gibbons*

## Volume IV

### German Music

Vergangen Ist Mir Glück und  
Heyl (Gone, Gone is All My  
Joy and Strength) *Isaak*  
Cum Egrotasset Iob Flevit. *Senfl*  
Ein Feste Burg Ist Unser Gott.  
(A Mighty Fortress is Our  
God) *Luther-Walther*  
Un Jour vis un Foulon  
(Once I Saw a Fuller)  
*di Lasso*  
O Seigneur Loue Sera  
(O Lord God, Forever  
Praised) *Sweelinck*  
Cantate Domino Canticum  
Novum. *Hassler*  
Bergeigen (Alpine Melody).  
*Franck*  
Beschluss from the "Story of the  
Passion and Death of Jesus  
Christ according to the Gospel  
of St. John". *Schütz*  
Soll Denn so Mein Herz  
(Shall My Faithful Heart)  
*Schein*  
Gib Uns Heut Unser Täglich  
Brot (Give Us This Day  
Our Daily Bread) *Scheidt*  
Alles Was Ihr Tui (All You  
Do in Life) *Buxtehude*  
Ein Feste Burg Ist Unser Gott  
(A Mighty Fortress is Our  
God) *Luther-Bach*



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## Heart of the Library

VIRGINIA CUNNINGHAM

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An informative article on the library catalog is provided by Mrs. Cunningham, head of the Music Section of the Copyright Cataloging Division of the Library of Congress.

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**T**HREE are a number of commonly expressed misconceptions about library catalogs and catalogers. Among them is the idea that the card catalog is to be used only as a last resort, like the index of a book. If you can find what you want by plowing around the shelves of the library, don't use the catalog. Equally false is the notion that the cataloger is a ghostly female who sits in an "ivory tower" all day typing cards for books, never thinking about how those cards are to be used or what information the user might like to find on them.

It is unfortunate that such ideas should be current, for a well-built catalog is truly the heart of the library, the organ on which all the many services of the library depend. When properly used the catalog will answer an amazing number and variety of questions. The schoolboy wanting a piano piece or the scholar seeking highly technical information can find satisfactory answers in the catalog.

Let us suppose that you are a cellist. With a group of your friends you have organized a string quartet which meets at your house every Tuesday night to make music. You are not experts, and sometimes your wife grimaces at the sounds you make, but just the same you have wonderful fun. You have agreed to go to the library and get Beethoven's Op. 18, no. 6 for next Tuesday, since you all like that quartet and it is probably not too difficult for your group to perform. By the time you finally get around to your errand it is Friday. You hurry to the Music Room of the library and

consult the catalog. Ba-Bax, Baz-Beeth; must be in this one. Beethoven — Beethoven — Beethoven — Where are the quartets? Ah, here they are! Op. 18, no. 1-6. They have the parts, and in the Peters edition, too. Good! You copy down the call number, and then, noticing that the library also has an Eulenburg miniature score, decide that you will take that as well for study over the week-end. Unfair advantage, perhaps, but you will let the others use it too. Clutching your slip of paper bearing the two call numbers you trot to the shelves. But Op. 18, no. 6 is not there, not in the shape of a Peters or any other edition. You ask the librarian at the desk, hoping that by some magic she can produce it. But she tells you that it is out and is not due back until next Thursday. Apparently noticing your downcast look (as you meant all the time she should), she suggests that you look in the catalog under the subject heading "Quartets—Strings" for another quartet that you might use. You adopt this suggestion, and surprisingly enough it works. You find three which you think might be suitable, and this time take down all three call numbers as insurance. Your first choice, the Haydn, Op. 33, no. 3 is on the shelf. You get it, and by consulting the catalog under Haydn's name you find that the library also has the miniature score. You check both out, your errand successfully accomplished.

### Using the Catalogue

Two ways of using the catalog are here illustrated—as an index by au-

thor, or in the case of music, by composer, and as an index by subject to the contents of the library. But there are other ways in which the catalog is useful. It serves, for instance, as a jog to the failing memory. Music is listed in the catalog also by title, in case you want that piece called "Moonlight" by the French composer whose name you can't remember. You probably won't find it under "Moonlight," but you undoubtedly will find a cross-reference to "Clair de lune" by Debussy.

Do you know what a cross-reference is? It is a guide from an unused heading to a used heading in the catalog, or from one subject to related subjects. It is a signal that you are on a dead-end street, but that two streets down you can get to where you want to go. If you look under "Moonlight" and find nothing, the catalog does not let you languish under the impression that the library does not have Debussy's "Clair de lune," but erects a sign telling you where to look for it. Through these cross-references the catalog also serves as an expander of horizons. Suppose, for instance, that you want to write a paper on the teaching of music. You look under the subject "Music—Instruction and study," and when you have gone through all the cards with that heading you find that the library has erected some more signposts reading "Music—Instruction and study" *see also* "Chromatic alteration (Music)," "Composition (Music)," "Conservatories of music," "Ear-training," "Harmony," etc.

(Continued on page 52)

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# History Lives and Music Is Promoted

MARGARET M. MOTT

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Miss Mott is head of the music department of the Grosvenor Library in Buffalo, N. Y., a library with great resources for telling the story of music in American life.

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**I**N June, 1945, the Grosvenor Library published as Vol. 27, no. 3, of its Bulletin a bibliography under the title, *Transportation in American Popular Songs: A Bibliography of Items in the Grosvenor Library*. Much to the astonishment of the members of the Music Department, who were responsible for the publication, the bibliography was received with enthusiasm, not only by the people of Buffalo, for whom it was originally intended, but also by collectors, librarians, historians, and many other persons throughout the country to whom it brought nostalgic memories of by-gone days. The interest and, may we say modestly, approval shown by librarians especially caused us to wonder if perhaps other services in which we are engaged here at the Grosvenor might be worthy of mention. During the past five hectic years there have been so many things crying to be done that, in order to accomplish the most important of them, we have not had time to view our activities in the light of their possible stimulus to other libraries. Therefore, I shall try to show what the Music Department of the Grosvenor Library has contributed to the citizens of Buffalo, culturally, historically, and, by no means the least important, in the matter of human interest and entertainment.

In the early years of the Library, the trustees showed unusual perspicacity in determining its book-buying policy; for in a city the size of Buffalo with no music school and, at that time, no arts college at the University, it was rather surprising to find book acquisitions which included

such items as the *Denkmäler deutscher Tonkunst*, *Denkmäler Tonkunst in Österreich*, and *Denkmäler Tonkunst in Bayern*. In the early 1920's, with a small but very good collection, Dr. Augustus Hunt Shearer, librarian, and Judge Louis Bret Hart, president of the board of trustees, decided to begin building up a strong music department. To understand fully the rapid growth of the collection, it is necessary to have a word picture of the two men. It would be difficult to find two human beings whose backgrounds, tastes, and reactions differed more widely. The one common denominator which kept them working together enthusiastically was their interest in the past, although Judge Hart's interest was centered chiefly in the immediate past.

## Contrast

Dr. Shearer, with a Harvard Ph.D. in history, had a passion for anything old—old books, old music, old furniture, and old clothes made him happy and content. Buying items in lots tempted him especially, and for that reason alone music purchasing became a heyday for him. He lived simply, was a regular church attendant, retained a love of bargaining until the end of his life, did not smoke, and never drank anything alcoholic. Judge Hart, a sophisticated *bon vivant*, lived elegantly, belonged to the best clubs, and loved everything new. Modern gadgets interested him enormously; he surrounded himself with young people; it delighted him to hear the latest bands and jazz orchestras; and he

was one of the most ardent movie fans I have ever known. Through the collaboration of these two men, the foundation of the present collection was established.

In his early days Judge Hart, as secretary to a New York State Senator, had been exposed to all the light operas and musical comedies that came to Albany. Those were the good old days of the gay nineties, which could perhaps be called the Golden Age of American popular song. The Judge collected all the hits of these years, had them bound, guarded them carefully, and finally gave them to the Library. James L. Geller, author of the book *Famous Songs and Their Stories*, in describing his meeting with the Judge wrote as follows:

One of the pet delusions of society is that judges are cold, austere creatures who are only concerned with the rendering of legal decisions without end. Off the bench, we are apt to think of them as secluded in law libraries surrounded by innumerable dull law books bound in brown buckram, reports and decisions at court, which aid them in rendering judgment.

Quite recently the impression received a sudden shock. Jack Yellen, the songwriter invited us to have lunch with Judge Louis B. Hart, his fellow townsman from Buffalo. In some vague manner we dimly remembered that Judge Hart donated the finest collection of American songs to the Grosvenor Library in Buffalo.

We met both Yellen and the Judge by appointment. Over the luncheon table the conversation leaned toward popular music rather than a dreary discourse on the majesty of the law. The Judge's knowledge of music is really astounding. We learned that he had pursued the subject as a labor of love for many years.

We know very little about the interpretation of our laws and still less about Judge Hart's record on the bench, but we may

(Continued on page 55)

# Summer Band Program

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by Richard Rodgers

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# Resources of a Reference Library

PHILIP L. MILLER

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Mr. Miller is Acting Chief of the Music Division of the New York Public Library. He indicates how most effective use may be made of the 200,000 volumes in his Division.

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I OFTEN wonder how many people using a music reference library for the first time actually manage to get what they want. The reader who pauses on his way out to thank the librarian or even to complain of the service is the exception rather than the rule. More often a visitor comes and goes without any more conversation than is necessary in filing slips for his books. It may be that he has chosen a time when the desk assistant is surrounded by other seekers after information and that he has not the patience to wait his turn. He may, too, be intimidated by the vastness of the card catalog and may allow himself to become confused by the system of added entries and subject cards. He may be looking for some very well known work of Tchaikovski, only to conclude that there are no works of this composer listed in the catalog because he fails to understand the cross-reference card which should send him to the spelling "Chaikovski." Most of the uninitiated need help, and when the library is crowded it is not always possible to give it at the time when it is most desired.

This is often the state of affairs, at least in the Music Division of the New York Public Library, which, like an instrument with a great many gadgets, may be more difficult for a layman to use than a collection with fewer resources. To a greater or lesser degree the same difficulties confront the occasional visitor to any library, and the same problems arise for the library staff whose job it is to help him. This Division has a collection of more than 200,000 volumes of books, music, and pamphlets and is second only to the Library of Con-



gress in size in this country. Even the constant reader in a department so large may never know of all the files which might be helpful to him. Unfortunately, there is no provision for readers' tours through the building, so the only method the average person has of learning these things is by experience. And who can tell how many disappointed people leave the Library without having made known their wants?

It may be of interest, therefore, to consider some of the resources of the New York Public Library Music Division. The staff has spent many years gathering information of one kind or another—perhaps we have the answer to the problem that has been bothering you. If you are not one of our more than 20,000 annual visitors it is possible that your music library has tools comparable to ours, and that suggestions for the use of this Division may help you to make maximum use of your own.

Back of the Music Division catalog stands the Song Index, which con-

tains more than 350,000 cards. And like the catalog, it is there to be referred to by all comers. In it we have listed on cards a great and nonselective mass of material to be found in books, song collections, opera scores, sheet music, octavo choral editions—anything and everything which may contain something that the seeker after vocal material might conceivably want. Needless to say, it is not and never will be complete, but it represents the work of many people over a period of many years. Songs, hymns, choruses, and arias are listed by title, by first line, and often by refrain. Supplementary to this is the *Sears Song Index* (with supplement) published by the H. W. Wilson Company, which covers many collections not included in our file.

Behind the assistant's desk are more than 125 shelves of current periodicals. These represent the bulk of the music magazines published the world over. Before they are made accessible to the public, the chief periodicals are gone over by the indexers, who enter in the catalog any important articles and make note of such things as obituaries and other items of interest. Around to the left of the desk and against the wall is the biography file, to which a good deal of this lesser information finds its way. The nucleus of this file is what we call the "blue file," because it is made up of blue cards, carbon duplicates of the authority cards for musicians filed in the Official Catalog in the Cataloging Division. These cards are made by the catalogers whenever a new name is to be added to the catalog, and they give not only the official name and

(Continued on page 48)

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# Building a Music Department in the Public Library

JESSICA FREDRICKS

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Practical suggestions for the beginning and building of a music department in a public library are made by the head music librarian of the San Francisco Public Library.

---

**I**N ORDER to measure the value of something we have and are taking for granted, we must imagine ourselves without it. Then we know the true worth of a person or an institution or a possession. This is a good measuring stick to apply to music departments in public libraries. Speaking for the one I know best, that of the San Francisco Public Library, undoubtedly its loss would be a real deprivation to the everyday musical life of the city.

The smallest city and town can prove this by starting a music department in its own public library. Let us assume that the head librarian or a librarian on the staff would like to work actively and practically on the project. Fortunate indeed is this librarian in comparison with those pioneering souls of a generation and more ago, to whose trustees and even to the public at large, the idea of music in a public library was in the "can't be done" category. Nowadays the young would-be music librarian can turn to experienced men and women in many cities for advice and counsel. The Music Library Association, whose headquarters and officers can always be reached through the Library of Congress, represents all these music departments whose librarians can give advice and counsel, and has available music lists and bibliographies that simply didn't exist a few years ago.

Let us suppose that you are on the staff of a small library with no funds to spend for music and no encouragement from its board of trustees to devote any of its appropriation to music. You might meet such a challenge by publicizing the fact that the

library is going to have a music collection and asking the newspapers, local musicians, and club women to help. Send out a request for donations of music materials and you will probably get them. Along with what *looks* like trash (but don't be too sure it is) will be some of just the sort of music needed to start your collection—that is, standard classics, mainly songs and piano pieces: Chopin, Beethoven, Mendelssohn, Bach; Schumann, Schubert, and Brahms. And there's the beginning of your music collection, the nucleus from which it will grow.

Get this ready for circulation as quickly as possible, let it go out under liberal borrowing privileges, and in a few months music as a part of the public library will so thoroughly prove its value that the board will be glad to vote some money for its development. Local musicians will see to it that the collection is used, and head librarians are notoriously susceptible to circulation figures.

## First Purchases

With your first money begin to build up a collection of books about music—a few standard histories, some biographies of the popular composers whose music has turned up in your donations, a half-dozen books on harmony and composition, and a couple of good dictionaries. Any of a dozen or so music department librarians will be glad to provide lists of books with publishers and prices, along with practical suggestions for rounding out the collection. Once your music department is started,

the public's your limit. For as inevitably as supply creates demand, the very existence of the music collection is enlarging the public. And be sure that the supply includes lively, up-to-date biographies that will interest the general run of library patrons who are not musical.

Attention should be given to the collection's use and quality, even before it becomes notable in quantity. Return to the "trash" (or so you thought) that came in those first donations and pick out all the old songs, songs that were popular during the Civil War, songs of the 1890's, songs of the first World War, songs of any period of American history. Trite though many of them are, some of them made history and all of them mirror it. Ordinarily speaking, first editions or rare ones are of no moment to a public library, but the public library should be able to illustrate any period of the history of our country with the songs that were being sung at that time. Writers, radio stations, and old people who come in half-remembering songs their mothers used to sing will all be grateful for a chance to verify half-facts or refresh their memories. Our collection of old popular songs in the San Francisco Public Library has grown to over a hundred volumes, bound by us in chronological order. Sample numbers from the Hit Parade of nowadays will mirror us and our times for a later generation.

While the collection is still small and the task is easy, make an exhaustive card index to these songs, otherwise it will be impossible ever to find any particular song. Index by

(Continued on page 59)

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MAURICE ABRAVANEL



A USTRALIAN audiences are the warmest in the world. This is a pretty definite statement, I realize, but I am ready to prove it and to argue it out with all challengers.

I first discovered the exhilaration of conducting for the public down-under in 1935 and 1936, when I was musical director for Sir Benjamin Fuller's opera company in Sydney and gave a series of concerts in Sydney and Melbourne. Now, as guest conductor for a number of concerts with the Sydney Symphony Orchestra, I am enjoying the warmth of Australian response once again. The people here have spontaneity and an immediate reaction to music that are a joy to an overseas conductor visiting their country. They approach music from the right (because it is the most human) point of view.

There is nothing "phoney" about the Australian approach to music. That cannot be said of every audience as a whole, but it seems to me that honesty in music appreciation is a universal characteristic among the Australians.

My programs here have included many compositions never played before in this country—works such as Prokofieff's "Lieutenant Kije," Milhaud's "Suite Française," Schoenberg's "Transfigured Night," and

Randall Thompson's "Symphony in E Minor," as well as first performances of compositions by Barber, Copland, Virgil Thomson, William Schuman, Hindemith, Shostakovich, Weill, and Britten. Now it is often not easy for the average concertgoer to assimilate a new work at first hearing, but it is all too easy to pretend to understand it completely—after the morning newspapers render their judgments. This is a temptation admirably resisted in this frank country. Many Australians have said to me after hearing new compositions, or compositions with which they were not familiar, "I don't altogether understand it, but I like it."

How much better attitude than to refrain from expressing an opinion until the critics' opinions appear next morning. In many cities it is practically impossible to wrest from an individual an opinion of a concert on the evening it is performed. But the Australians, because they really enjoy what they hear, are ready to take a risk,

whether what they say is likely to be right or not. This is the best way to approach music, it seems to me; knowledge adds to enjoyment, but knowledge begins only after a person has learned to appreciate.

Australians are an adventurous people musically. Some of them feel that they are shut off from the great world of musical culture, and that gives them a vigorous eagerness to hear new works and to experiment that is very stimulating to a conductor. The desire for good music here is demonstrated by the enormous popularity of the Australian Broadcasting Commission's concerts.

I have never forgotten my impression of Australian audiences during my first visit ten years ago, and when I was asked to return for these concerts, I planned my programs accordingly. I was determined to give these appreciative listeners a chance to hear what the peoples in the other capitals of the world are hearing—compositions music lovers throughout the world expect to find on their programs today, but which have been inexplicably omitted from concert schedules in Australia. Therefore, I included a large proportion of contemporary works, devoting one entire program to premieres of compositions that are familiar to American audiences but have never been played here before.

The results have been even more satisfactory than I could possibly have hoped. People have queued up for hours to obtain seats, and large numbers have been turned away at every concert for lack of enough room. They have proved to be as receptive to new music as I had expected from my observations in 1935 and 1936, and their appreciation of the classic repertory is knowledgeable and clean-cut.

In short, a conductor could not ask for a better audience. The warmth, the eagerness of Australians for music kindles an answering warmth in the conductor that helps him give his best at every performance.

The long trip over is completely rewarding, and I hope that more and more American conductors and musicians will soon make the journey, for the sake of these appreciative audiences and also for themselves.



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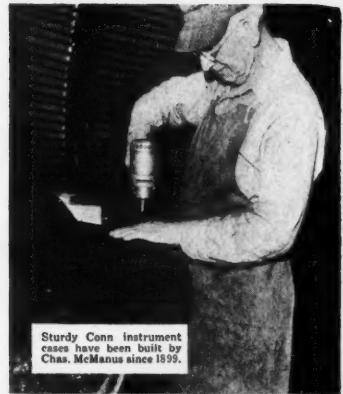
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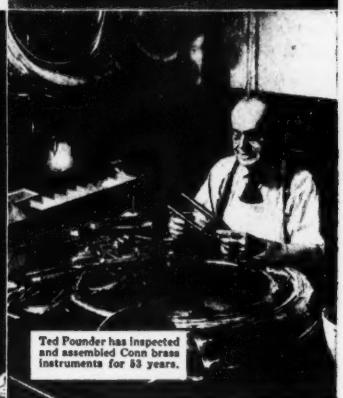
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# 1946 Meeting of Music Library Association Held

CATHARINE KEYES MILLER

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The 1946 MLA meeting is reported by Mrs. Miller, newly-appointed music librarian of the Columbia University library, who will also teach music library courses.

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SOME 150 members of the Music Library Association met in Washington on March 22 and 23 for the first time as a national body since 1942. The pleasure in renewing old friendships and the good feeling associated with getting-under-way again made it a most felicitous occasion, over which the wartime and retiring president, Edward N. Waters (Library of Congress), presided. His successor, Miss H. Dorothy Tilly (Detroit Public Library), and her associates—Lowell Beveridge (Columbia University), vice president; Miss Mary Rogers (Library of Congress), secretary-treasurer; and Jay Allen (University of Illinois) and Mrs. Alice S. Plaut (Cincinnati Public Library), members-at-large of the executive committee—were elected during the conference.

Greetings were extended to the Association by Mr. Werner Clapp, representing Dr. Luther H. Evans, Librarian of Congress, and by Dr. Joseph Q. Adams, Director of the Folger Shakespeare Library, at whose respective institutions the three business and discussion meetings were held, and where exhibits of rare music books and manuscripts, prepared for our delectation, took up what little slack the schedule of meetings permitted. Three addresses by "friends of music libraries" headlined these gatherings. The Friday afternoon session featured a report by Mr. Carlos Mosely of the Department of State on the work of the Department in the revival and furtherance of musical activity in the occupied countries of Europe. The chief address of the Saturday morning meeting was given by Mr. Sam B. Warner, Register of

Copyrights in the Library of Congress, on the subject of plans for cataloging all music copyrighted in the United States. It is quite possible that this may lead to the publication of an American equivalent of Hofmeister, the standard German music bibliography of a century's standing. In any case, the project is a huge one, the ramifications are many and exciting, and the eventual product, which will be under the supervision of Richard S. Angell and Mrs. Virginia Cunningham, will be of great assistance to all music librarians. It promises to affect constructively problems of ordering, cataloging, reference work, and so on. In fact, it is difficult to think of any branch of essential music library work that it will not touch. The high light of the Saturday afternoon meeting was Professor Roy Dickinson Welch's (Princeton University) graceful and witty tribute to music librarians. A more balanced and, at the same time, more pointed and challenging address would be hard to imagine, as he graciously patted us on the back for assistance given in the ordinary run of our services and deftly prodded the sore spots of our all too manifest weaknesses.

## Discussions

Discussions were included on the agenda of all three meetings. Matters considered ranged from those bearing on the work of the individual librarian to the place of music librarianship in the educational world. They ranged from the minutiae which puzzle our readers when they try to find something in the catalog

to the larger question of our cooperation with related fields of activity. Indeed, one of the matters to be made the subject of the most careful study in the next months is that of a possible union of the MLA with the American Musicological Society. This study will be undertaken with the thought that such an alliance of forces might work for the betterment of the status of music as a scientific study and as a field for bibliographical research in the United States.

Realizing the risk of running into technicalities, some of the questions will now be discussed in more detail. Some of them bore on the things librarians are always doing behind the scenes to make the tools for finding information, or even for finding the books themselves, work. For example, the matter of catalog subject headings took up some minutes. (The subject heading *Brahms, Johannes* would be the one you would use if you were looking in the card catalog for books about him. Or the heading *Flute Music* would take you to the compositions for the flute owned by your library.) The announcement of the imminent publication of the music subject headings used by the Library of Congress was greeted with enthusiasm, because procedure laid down by our national library tends to create uniformity of practice throughout the country. This is true for all aspects of library work, but especially so for those having to do with getting materials ready for the use of readers. Another discussion centered on a possible nation-wide survey of music holdings in libraries of all types. In this con-

(Continued on page 47)

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## The Community Sings

HELEN TRAUBEL

WHEN I declare that everybody should sing, some people may say I am biased. I am. But singing brings such great pleasure and release that it is only good sense for all of us to do more of it. That is why I am partial to the idea of community sings and choruses. For solo-singing, even during an informal session at the piano, a person needs a good voice and a certain amount of self-assurance, but for group singing, all that is necessary is the ability to carry a tune and some good intentions.

In my travels across the country, I have discovered that there is quite a bit of organized community singing throughout the United States, although it is not so popular as it was before the advent of the radio and movies and extensive concert tours. Its popularity has declined simply because too few people take the trouble to organize sessions, forgetting that listening and looking do not afford the complete satisfaction of personal participation in music.

Chorus work is the best answer to an amateur's need to create music. Community orchestras offer wonderful opportunity for participation in music, of course, but they require training practice that cannot be afforded by every member of a city or town or neighborhood. A community sing requires only one skilled person—the leader—but the music produced can be gratifying to listen to as well as fun to create. Take a look at the younger generation listening to a juke box. Their idea of listening is to sing along with the records and do some dancing. They know that participation adds to



their enjoyment of the music. One reason why popular songs *are* popular is that most of them are easy to sing.

For those die-hards who do not feel that mere entertainment and pleasure are sufficient excuse for an activity, let me point out that, aside from pure enjoyment, there are two other aspects of community singing that make it eminently worth while. Community singing is a superlative way of developing a sense of unity in a group. Under the heart-warming influence of song, where everyone is in the same key, to use a musical analogy, differences of class, religion, race, and occupation are forgotten and, like individuals on a team, people begin to know the virtue of cooperation and the joy of doing something with others. The music itself sets the mood, releases the emotions. In this atmosphere the spirit of neighborliness thrives, often resulting in the formation of new friendships within a group or the discovery of common interests by

two people who might never have known each other if community singing had not brought them within the same orbit and relaxed their inhibitions enough to make communication possible.

Community singing allows for the full participation of everyone in the neighborhood; the whole family can join in. Since there are few enough "sports" in which parents and children can participate together, this special advantage should not be lightly overlooked in a world that seems to need the stability of family life.

Believe it or not, I am not very much concerned about the artistic value of community singing, except insofar as its success depends partly on whether or not people feel that their work is effective. If the group feels that it is singing well—perhaps improving—there is added incentive and satisfaction. When a whole series of sings is arranged the leader can guide the group into surprisingly advanced and interesting music. The stimulation of progress is, I believe, essential after the novelty of the first session has worn off.

Community singing contributes to the culture of a city or town. It can be a starting point for a special chorus, selected from the original group, who sing the finest songs and may eventually develop into an excellent choral society or choir. It can offer occasional opportunity for local talent to appear on the program as soloists. It can furnish incentive for the establishment of a concert series or the organization of a community orchestra.

I have found that interest in mu-

(Continued on page 36)

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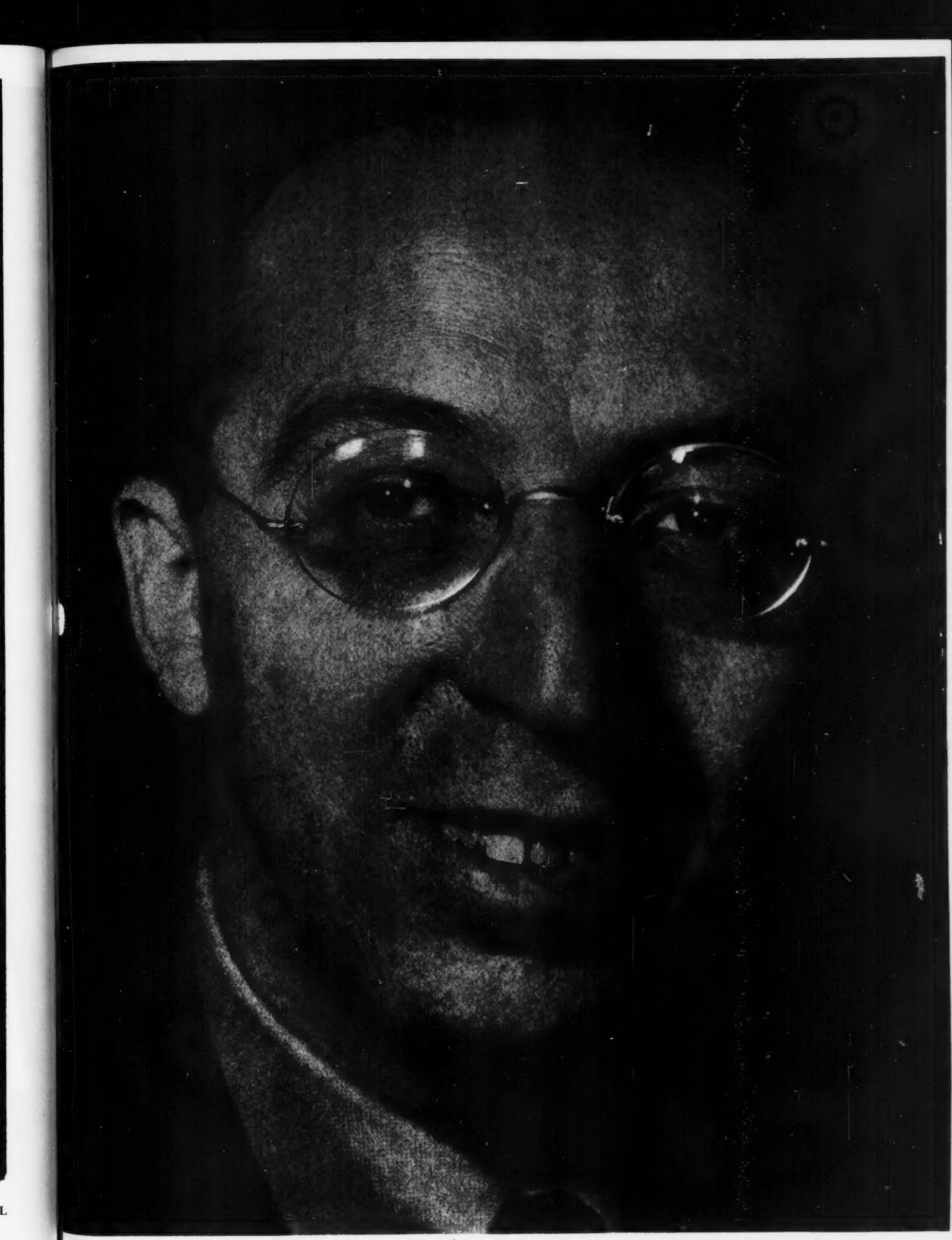
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# New Form of Copyright Application and Certificate for Music

SAM B. WARNER  
Register of Copyrights

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The United States Copyright Office has released the following statement relative to the content and use of its new form for "Application for Registration of a Claim to Copyright in a Musical Composition" combined with the "Certificate of Registration."

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After consultation with the Music Publishers' Protective Association and with many music publishers in New York and Boston, the United States Copyright Office has adopted a new application-certificate form. This combination form replaces forms E, E-1, E-2, and E-3, which have been used for music published in the United States, and form E for music published in foreign countries. The first page of the new four-page form is the "Application for Registration of a Claim to Copyright in a Musical Composition." On the back of the application, space is provided for indicating new matter in new versions of old works. The third page (page 1a), the "Certificate of Registration," is identical with the first page except that it has a space provided at the top for the certification of the Register of Copyrights and the Copyright Office seal. Instructions for securing copyright in a musical composition are enumerated on the last page.

Since the same information is requested for both the Application and Certificate, the forms are so printed that the applicant may insert a sheet of carbon paper between the two pages and thus fill out both at the same time. The certificate is not valid, however, until the Copyright Office has added the dates of receipt, the registration number, and its seal.

The new form of certificate is of advantage both to the applicant and to the Copyright Office. Its convenient size, the large amount of

space provided for each answer, and the line placement, which is adjusted to double spacing on the typewriter, make it easier to fill out than the old form. The elimination of much of the copying formerly done in the Copyright Office reduces the danger of errors, which might cause inconvenience and perhaps serious loss to the applicant.

## Additional Information

The difference between the new and the old applications is not merely one of form. The new application requests two important pieces of information not called for by the old, the composer's and author's pseudonyms and their years of birth and, if they are not living, the years of their death. This information is requested for cataloging purposes. Each year the Library of Congress prepares catalog cards for many thousands of pieces of music. These cards are filed in its own catalogs and are used extensively by a large number of American libraries. In order to identify the composers and authors it is the practice of the Library to insert after their names the year of birth, and if they are no longer living, the year of death. Consequently, every time a new composer or author appears, the catalogers must look in biographical and bibliographical reference books to determine when he was born. In some instances it is necessary to correspond with the composer or author in order to obtain the necessary in-

formation, and the consequent delay in printing catalog cards inconveniences both the Library of Congress and libraries throughout the country.

If applicants for copyright will be so kind as to supply this information, much labor and expense will be saved. Perhaps the publishers cannot discover the year of birth of some of their composers. Perhaps some composers are unwilling to give their ages. But if a large proportion of the applications state the birth year of the composer, the Copyright Office will be very grateful.

Several publishers have stated that they already secure the birth year of their composers in the ordinary routines of business, often by providing a place for that information in the publishing contract. It should be noted that the Copyright Office requests, not demands, this information. No application will be refused because it is not furnished. The responses already received from American composers, authors, and publishers make it clear that they will cooperate with the Copyright Office by supplying this information whenever feasible. The Copyright Office will endeavor to show its appreciation of their cooperation by assigning special personnel to Class E applications in order to be able to return the certificates within two days of their receipt to all those applicants who have complied with the copyright law and correctly and fully made out their applications and certificates.



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# Phonograph Records in Public Libraries

GLADYS E. CHAMBERLAIN

---

The growing importance of phonograph records in public libraries is discussed by the music librarian of the circulation department of the New York Public Library.

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"HAVE you any records by a guy called Stravinsky?" asked a man in uniform who obviously was not too well acquainted with long-haired music. And another asked, with some embarrassment over the pronunciation, "Can I listen to something from 'Götterdämmerung'? I lost my buddy. He was always talking about that. I'd like to hear what it sounds like."

Many returning servicemen have asked for music, especially recorded music, as if it were in the library of the future and not realizing that not only music but records have been in many libraries for some time. St. Paul, Minneapolis, Detroit, and Springfield, Mass., were among the pioneers with records in public libraries. The collection in the Music Branch of the New York Public Library was started in 1929 and now numbers 12,500 discs. Philadelphia has more than 23,000 discs. In the Detroit Public Library, records have been a feature since 1921.

The record collection is used in different ways. Some libraries have soundproof booths or rooms ranging in size from 6 x 6 feet to 12 x 12 feet, where individuals or groups may listen an hour at a time. In New York, appointments for the use of the record room may be made as far two weeks in advance, and every reservation is always booked on the first day it becomes available.

In some places listeners take their turn for the use of a machine. In others, where there is a larger room, an informal program is given, with the audience making requests from the floor.

Instead of a booth, or in addition to it, many libraries have outside turntables equipped with earphones. These may be used directly in the library itself, as the sound (theoretically) is heard only by the individual listener. The earphones, however, produce a strange sense of isolation, and a man may suddenly begin singing or whistling, or a young couple may start criticizing the music or even discussing their private affairs in tones startlingly audible all over the room. The listener, of course, raises his voice above the sound of the music which *he* hears but the readers in the room do not, and the effect can be surprising.

## Variety of Uses

The record collection is likely to attract more attention from visitors than any other part of the music library. Behind the glass door of a booth one may see a young man in his shirt sleeves vigorously conducting the Boston Symphony Orchestra (with the assistance of Koussevitzky). Perhaps a rival of Flagstad doubles with her in the "Liebestod," or a future Martha Graham practices a few steps, accompanied by a world famous pianist.

More frequent though less spectacular are the students who follow with the score the coming week's orchestra programs or study intently some seldom played chamber music work they may never have heard in the concert hall. A girl who is working on the Grieg Concerto compares several interpretations and notes significant points on her own copy

of the music. A boy brings his fiddle and asks for an Add-a-Part record of a string quartet with the first violin missing, and then sits down to practice with his three able but invisible companions. And unless the turntable is making exactly 78 revolutions per minute the music will be off key and throw him out completely.

Before the war, record concerts were an established custom in several libraries, and while some had to give them up because of a reduction in staff, others added them because of the response from service personnel. Los Angeles has specialized in noon hour concerts which have been well attended. Cleveland, Pittsburgh, Philadelphia, and Wichita have offered music lecture courses, while other cities have provided advance hearings of the symphony concerts.

The young people receive special attention in Milwaukee, where a Collegiate Room has been set up for the teen-age group. Four record players with earphones, placed beside comfortable davenport, attract a line that would do credit to a shop selling nylons. At the Nathan Straus Branch, New York's young people not only come to listen to record concerts but bring their own records and give programs of their own.

Children's librarians have often used records in the story hour and now that some worth-while special discs of both stories and music have been made, several libraries are planning a separate collection of records for children.

(Continued on page 34)

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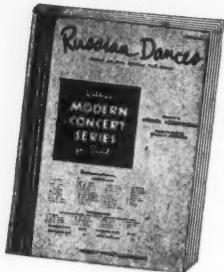
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## CHAMBERLAIN

(Continued from page 31)

Another field of interest is recorded speech. Poetry, dramatic selections, and public speeches have been particularly in demand in college libraries. At Brown University one may hear the voices of an extraordinary number of public figures. Franklin Roosevelt one would expect, but to hear Gandhi on a recording is a surprise.

Linguaphone records, too, find their place in both reference and circulating collections, especially since so many servicemen began studying foreign languages.

During the war years many libraries made special arrangements for service men and women to listen to records, either reserving one machine for their use or holding a Saturday or Sunday afternoon open house especially for them. Their appreciation was amply rewarding. "I've been dreaming about this for two years," said one man as he handed in his list of records. "When I get out of the service I'm going to come and listen to everything you've got," said another.

One day a British merchant seaman came into an East Coast library with a terrible cough. It turned out that his ship had been torpedoed and he had been threatened with pneumonia as a result of exposure. After he was discharged from the hospital he came to hear records every day, and when he asked where he could study composition he was referred to a music school which gave him free instruction. He recently wrote from Singapore that he was using the books recommended by the library and thought he was making progress in his studies.

An increasing number of libraries circulate records in much the same way that they circulate books. The circulating collection usually has to be separate from the records used in the building, since no librarian would care to face a man who had reserved the booth two weeks ahead in order to hear *Das Lied von der Erde*, only to be told that someone else had borrowed it.

The figures for record circulation sound like big business. Last year Baltimore, Hartford, and Long Beach, Calif., circulated 31,000, 35-

000 and 50,000 respectively; Oak Park, Ill., Newark, N. J., Seattle, Wash., and Milwaukee, Wis., from 11,000 to 20,000. Detroit is planning to open soon a new audio-visual department which will circulate both records and films. There will be a central pool from which records will be loaned to branch libraries throughout the city, with sound-proof booths provided for those who want to listen on the spot. In Brooklyn, the public library and the Brooklyn Museum lend records. The standard classics, unusual folk material, and the music for square dances may be borrowed.

The records are usually circulated in albums—sometimes furnished with an extra flap to protect the open edge, sometimes enclosed in a heavy envelope or cloth container. A deposit may be required or a small charge made, but often the lending service is free, though it is an expensive one for any library to maintain. Not only is the initial outlay considerable and the servicing expensive in staff time, since each record must be inspected for damage, but a certain amount of wear and tear is inevitable and replacements must be much more frequent than with printed matter. More often than not a broken record cannot be replaced at all nowadays, and thus a whole album is doomed to remain incomplete.

In spite of all these handicaps, those who have worked with records generally feel that the response of the public is worth all the time and expense involved. The man who has carried home an armful of audible beauty, who has given himself a private performance of *Tristan*, listened to Toscanini on demand, or played Beethoven's Quartet Op. 131 twice in an evening has a very warm feeling in his heart for the source of his enjoyment. He will always be a friend of the library, and very likely one of its patrons.

The writer knows of fifty or sixty libraries that have collections of records, and thirty or forty more that are planning to add such a service as soon as it is possible to do so. Not only large cities, but also small towns and some state and county libraries are circulating music on records. It looks as if the returning GI's would get their wish.

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# MENC and NCMEA Meetings

A brief account of some of the features of the joint meeting of two music education groups whose leadership means much to the development of our music life.

THE 1946 biennial meeting of the Music Educators National Conference was held in Cleveland, March 26 to April 3, in conjunction with the meeting of the National Catholic Music Educators Association. The attendance, estimated at 8,000, was one of the largest in the history of both organizations.

The programs of both MENC and NCMEA followed the usual routine of general sessions, demonstrations, committee meetings, sectional discussions, services, dinners, luncheons, college and fraternity affairs. The printed program, a 72-page booklet, clearly indicated the many activities and projects being carried on in the field of music education. Thirty-nine Consultant Group Meetings of the MENC held discussions on topics ranging from the music content of the elementary school curriculum to bibliography of research projects and theses.

John C. Kendel, president of MENC, in his keynote address "Music Education Looks and Plans Ahead," stated, in part: "We must learn to think of music education as more closely integrated with all other subject-matter fields in the curriculum. . . . It is not enough to condemn the trend of the times in over-emphasizing inferior types of music. We must investigate and discover what popular music has to offer, and plan in such a way that our program retains the thing that intrigues the student in popular music as seasoning, to be added to the substantial diet we offer in more worthy music. . . . The next few years should prove the most exciting ones in the history of music education. . . . World friendship through music may come as a legitimate result of our devotion to the cause of music education."

Included on the general sessions of

MENC were addresses by United States Senator Tom Connolly; Byrn Hovde of the New School for Social Research; James L. Mursell and Raymond Burrows of Teachers College, Columbia University; Charles Seeger of the Pan-American Union; Irvin Cooper of the Protestant Central School Board of Montreal; Belmont Farley of the National Education Association; Susan Reed, folksinger from Cafe Society; Francis L. Bacon, principal of Evanston Township High School; Charles H. Lake, superintendent of Cleveland schools; Pao-Ch'en Lee, former director of music education of the Ministry of Education in China; and Hobart Sommers, principal of Austin High School, Chicago.

## Concerts

Concerts were provided by various professional and educational music groups, including the Cleveland Orchestra, the Chapel Choir of Capitol University, the Faculty Symphony Orchestra of Detroit, the Cleveland Institute of Music, Baldwin-Wallace Conservatory of Music, the Toronto Men Teachers' Choir, the All-Ohio Band, String Orchestra, and Chorus, groups from Oberlin Conservatory, the Westinghouse Male Chorus of Pittsburgh, the Phil Spitalny All-Girl Orchestra, the Lake Erie League Festival Chorus and Band, and various groups from Cleveland and its suburban area.

The high point in the program of NCMEA was a Pontifical Mass in St. John's Cathedral, with His Excellency, Most Reverend Edward F. Hoban, S.T.D., Bishop of Cleveland, as Celebrant, and with a choir of more than 600 Sisters.

Exhibits of materials of music education were the largest in the history

of the Conference, and provided the largest amount of revenue obtained from this source for the Conference. More than 100 firms exhibited all types and kinds of music, books, instruments, and equipment used in music education.

Luther A. Richman, state director of music education in Virginia, was elected to the presidency of MENC, with Matilda Heck of St. Paul as second vice president; Robert Choate of Oakland, Calif.; Hummel Fishburn of State College, Pa.; Wyatt Freeman of Tulsa, Okla.; Andrew Loney, Klamath Falls, Ore.; Delinda Roggensack of Newton, Iowa; and Sadie Rafferty of Evanston, Ill., as members-at-large of the board of directors; and former president Kendel automatically becoming first vice president.

In NCMEA, Harry W. Seitz of Detroit was re-elected to his third term as president. Also re-elected were Sister M. Xaveria, O.S.F., Alverno College of Music, Milwaukee, Wis., vice president; Sister M. Estelle, O.S.B., St. Scholastica Academy, Chicago, Ill., secretary; Sister Mary Luke, S.C., Seton Hill College, Greenburgh, Pa., treasurer.

## TRAUBEL

(Continued from page 23)

sic grows by leaps and bounds—that once the spark is struck people want more and more music. If anyone wishes to strike this spark in a community where music appreciation is perhaps faltering, there is no better way, I think, than through community singing, which does not require complicated financing or organization and which includes all levels of society.

For added stimulus there is always the possibility of competitions with neighboring choral groups, and I have known instances where excitement was as high over a musical inter-town contest as over football games between the respective high schools.

Personally I am inclined to think that community singing is its own excuse for being—that it is good fun and ought to be introduced to more people. In the old days "they all sang"; and everybody ought to keep on singing.

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# Postwar Music Program of National Music Council

This new program of the National Music Council has been developed under the leadership of Howard Hanson, president, and Edwin Hughes, executive secretary.

THIS program has been formulated for the purpose of suggesting general activities which will be effective in the stimulation of musical growth and development in the United States in the postwar period. It was compiled from a large list of suggestions offered by the member organizations of the National Music Council, representing practically every phase of musical activity in the country, and was unanimously approved at the last general meeting of the Council. As in the case of the National Music Council's Wartime Music Program, published in January, 1942, the present program is being given nationwide distribution.

## I. Music in the Armed Forces and for Returning Service Men and Women:

1. The offering of opportunities for increased employment in various fields of music to returning veterans.
2. Dissemination of information in regard to training in various fields of music available to veterans under the "G. I. Bill of Rights," and the Veterans Administration Bill (Public Bill 16, 78th Congress).
3. The increase of the use of music in military hospitals.
4. The continuance of musical activities for the benefit of the men in the Armed Forces, at home and abroad.
5. Continuation of the fine educational activities of Army and Navy Band Schools, and the maintenance and improvement of

the Army and Navy music programs.

## II. Composition, Performance, and Radio:

1. The increase in actual musical performance, especially in the fields of opera and symphonic music.
2. The creation of more opportunities for the young composer to hear his own works performed, and the providing of more actual experience for young conductors with orchestras and bands.
3. The exchange of performers, conductors, music students, and musical compositions between the United States and foreign countries.
4. The establishment of more contests and competitions for composers and performers, provided that such contests and competitions are carried on with high standards, and that the interest of the contestants is properly protected.
5. Encouragement of the appreciation of good radio musical programs, through awards for outstanding programs, personal letters of commendation, and so on.

## III. Music Education:

1. Increased recognition and improvement of music study in the public schools.
2. Promotion of more summer music camps and musical activities in other summer camps throughout the country.

3. Stimulation of the study of bowed stringed instruments.
4. Establishment of standard courses in colleges and universities for the training of musicians for work in hospitals and industrial plants.

## IV. Private Support of Music:

1. Bringing to the attention of important foundations music's urgent need for financial assistance.
2. Stimulation of the establishment of additional funds and foundations for the financial support of musical projects.

## V. Functional Uses of Music:

1. The promotion of industrial music in factories and elsewhere.
2. Increased use of music in civilian hospitals.
3. Increased use of music in combating juvenile delinquency.

## VI. Music Industry:

1. Encouragement of an increase in the manufacture of musical instruments and stimulation of the printing and publication of music by American firms to meet the increased demand.
2. Stimulation of better education in salesmanship of personnel in business houses which handle printed music and musical instruments.

## VII. General:

1. Encouragement of war memorials in the form of music auditoriums, bandstands, and endowment of local musical activities, such as symphony orchestras, civic opera associations, music schools, music scholarships.
2. Dissemination of information regarding federal and state legislation affecting music, to the end that all persons employed in music may obtain this information for their protection.
3. The forming of Local Music Councils.

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## CAMPBELL-WATERS

(Continued from page 7)

land choral music of the fifteenth century.

During the first few years of MLA's existence, its members kept the organization on an informal basis. Energy was devoted to projects which served immediate and practical needs, and steps toward a more formal association were deferred until the Association had grown larger and its purposes and functions had been more clearly defined. In the latter 1930's these steps were presented, considered from all sides, and finally adopted or rejected according to the merits of each one. From 1931 to 1934 meetings were held in New Haven, Conn.; New York, N. Y.; Rochester, N. Y.; Washington, D. C.; Poughkeepsie, N. Y.; Cambridge, Mass.; and Buffalo, N. Y. As the membership grew, meetings took place in many parts of the country, including Washington, D.C.; Cambridge, Mass.; Philadelphia, Pa.; Kansas City, Mo.; Milwaukee, Wis.; San Francisco, Calif.; Buffalo, N. Y.; Boston, Mass.; Rochester, N. Y.; Cincinnati, Ohio., etc.

By 1937 the MLA had developed into a group large enough to need a more formal statement of its make-up and objectives. A committee was appointed to draw up a constitution which was completed and adopted in 1939. From its beginning, the Association had shown many interests which were compatible with those of the American Library Association. Its first meeting and many subsequent ones had been held in connection with annual ALA conferences. In 1937 a suggestion of affiliation with that organization was referred to a committee for investigation, and in 1940 it was approved. Mr. John T. Windle was appointed the MLA representative on the Council of the ALA, and still continues in that capacity. An invitation came in 1939 to join the newly-formed National Music Council. A report stressed the fact that the Council was designed as a central bureau for information about musical organizations and their activities all over the United States, and therefore would offer an appropriate affiliation for the MLA. This affiliation was approved in 1940.

The first membership campaign

was started in 1939. By means of a circular letter, prospective members were informed of the organization's history and aims. The campaign closed in November, 1940, with the membership more than doubled and including representatives from 28 states and one province of Canada.

As the MLA grew larger it became obvious that regional subdivisions would be practical. These smaller groups could meet more often than the whole organization and could carry on activities that would not only aid them in local problems but would also furnish information about their collections and facilities to MLA groups elsewhere. The proposal was made in 1940, and by December, 1941 six chapters were in existence. The eight present chapters are: South, California, Boston-Cambridge, Midwest, Philadelphia, Washington-Baltimore, Pacific Northwest, and New York.

The MLA was a charter member of the Council of National Library Associations. The latter organization was formed in order to coordinate the activities of the many library associations in the United States and Canada, and to foster cooperative projects among them.

### MLA Officers

Officers of the MLA have been men and women who were genuinely interested in its principles and who worked faithfully to achieve their practical application. The presidents of the Association have been: Otto Kinkeldey (1931-35), Librarian of Cornell University; W. Oliver Strunk (1935-37), former Chief of the Music Division, Library of Congress; Carleton Sprague Smith (1937-39), Chief of the Music Division, New York Public Library; George S. Dickenson (1939-41), Dean of the School of Music, Vassar College; Edward N. Waters (1941-46), Assistant Chief of the Music Division, Library of Congress; Dorothy Tilly (1946- ), Head of the Music and Drama Department, Detroit Public Library. In 1943, at the suggestion of Professor Dickenson, a constitutional amendment was adopted whereby the officers were "frozen" until the end of the war or until March, 1946 (whichever one preceded the other). At the election of officers at the March, 1946 meeting,

Dorothy Tilly was elected president; Mr. Lowell Beveridge, vice president; Miss Mary R. Rogers, secretary-treasurer; Miss Alice S. Plaut and Jay Allen, members-at-large.

The MLA has grown from its modest beginning with nineteen members to an enrollment of some six hundred. Its widely varied membership includes music librarians, musicologists, teachers, performing musicians, and laymen. It is an affiliate of the American Library Association and a member of the National Music Council, the Council of National Library Associations, and the Joint Committee on Books for Devastated Libraries.

Activities of the MLA have been manifold, but they have always been focused on a final aim of improving collections, caring for them, and making them available to the public in a more efficient way. In most cases they have at least begun in the hands of a committee appointed for each specific project.

At a meeting at Smith College, Northampton, Mass., on November 19, 1937, Miss Gladys Chamberlain suggested the formation of an employment bureau for music librarians. Since the field was comparatively new, few libraries had realized the need for personnel with the combination of musical and library training, and fewer still knew how to get in touch with librarians thus qualified. The purpose of the employment bureau was to keep a file on eligible personnel, to acquaint American libraries with the services available, and to arrange contacts wherever possible. The committee, consisting of Carleton Sprague Smith, Dorothy Lawton, and Richard Angell, established its bureau in the New York Public Library and subsequently sent out circular letters informing libraries of the service available. The bureau is still active in the New York Library under the direction of Philip L. Miller.

A committee on inter-library relations appointed in 1941 included Richard S. Angell, chairman; Gladys E. Chamberlain, and Harold Spivacke. Its job is to suggest and foster all kinds of projects for the mutual benefit of member libraries. Some of those already suggested are annotated buying guides, central order bureau for foreign materials, standard classification schedules for books

and music, survey of American library holdings, regional reference and bibliographical centers for reference work of a regional nature, etc.

Many members of the MLA have received letters containing such questions as "How does one start a music collection?" or "How can I become a music librarian?" To aid members in answering these and similar questions, a committee on music library information was formed in 1941 (Gladys E. Chamberlain, chairman, Virginia Cunningham, Rosella Knox, Gretta Smith). A mimeographed pamphlet by Miss Smith, "The Public Library Music Department," has proved very valuable in answering many of these inquiries. At the March, 1946 meeting this and the foregoing committee were combined into one committee on organization and information.

Obtaining access to material in musical periodicals is one of the most difficult problems in music reference work. Only a few such periodicals are represented in the large standard indexes (e. g., *The Reader's Guide to Periodical Literature*), and in many libraries there are no other index tools. The committee on music periodicals appointed in 1943 (H. Dorothy Tilly, chairman, Jessica Fredricks, Lee Fairley) promotes better representation of music periodicals in standard indexes. It also compiles periodical buying guides, one of which has been published in *Notes*, the quarterly journal of the MLA (Lee Fairley, "A Checklist of Recent Latin American Music Periodicals," second series, vol. II, no. 2). Indexes of any kind are a boon to a librarian. Their analyses of the contents of a long publication give quick and specific reference and many times save hours of laborious hunting. The committee on indexes appointed in 1941 (Helen Joy Sleeper, chairman, Scott Goldthwaite, Leonard Burkat) proposed and compiled indexes selected for their usefulness in a reference library. An index to *Das Erbe deutscher musik*, compiled by Miss Sleeper and Miss Kathryn Elizabeth Gay, was published in *Notes*, second series, vol. II, no. 1. The preliminary mimeographed version of a "Checklist of Thematic Catalogues" com-

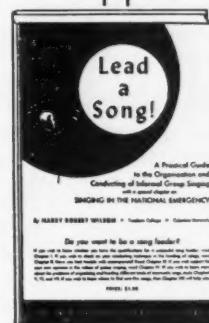
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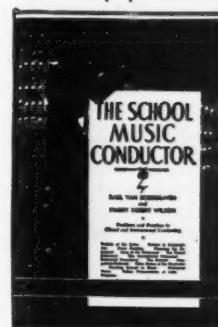
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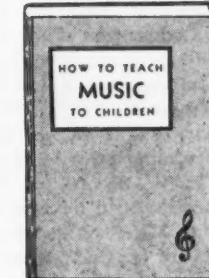
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piled by the committee, has just been issued to MLA members.

One of the important purposes of the MLA has been to stimulate and encourage the enterprises of other organizations. The Newberry Library (Chicago) periodical index was encouraged by the MLA. During the January, 1935 meeting of the Association Dr. Hugo Leichtentritt had pointed out the need for such an index, and in 1936 a committee was appointed (W. Oliver Strunk, George S. Dickenson, Carleton Sprague Smith) to investigate the possible scope and problems. In 1938 Richard S. Angell presented a detailed plan which was used as the basis for the Newberry project. This was financed by WPA funds and was suspended when WPA ended in 1942. During its progress John T. Windle of the Newberry Library made regular reports to the MLA. His last report listed 83 magazines, 2,053 volumes, and 350,000 entries (out of an estimated total of 500,000). The dates of the periodicals ran from 1774 to 1936. The war has prevented further work, but as soon as conditions are normal again it is hoped that the project may be finished, revised, and published. Mr. Charles Seeger, Chief of the Music Division, Pan-American Union, was placed at the head of a committee appointed in 1941 to encourage closer cooperation between the music libraries of all the American republics. This committee will promote inter-American exchanges of information similar to those carried on among the libraries of the United States. In 1943 the Music Teachers National Association, at the suggestion of the MLA, appointed its committee on library resources. In the interests of better standards for music libraries in schools and colleges the MLA is cooperating with the National Association of Schools of Music. At the March, 1946 meeting of the NASM the MLA proposed a joint committee for this purpose.

Actual collaboration between MLA members and others has been an important feature. As early as the first meeting of the Association, in June, 1931, it was suggested by Miss Florence Fuchs of the Grosvenor Library (Buffalo, N. Y.) that some of the large historical collections of music be analyzed by the members and the cards made available gener-

ally. This idea of cooperative cataloging was encouraged, and at the April, 1934 meeting cards for three of the collections were examined: *Denkmäler deutscher Tonkunst* (cards prepared by Eva O'Meara); *Denkmäler deutscher Tonkunst, zweite Folge, Bayern* (cards prepared by Mrs. Margaret M. Mott); *Denkmäler der Tonkunst in Österreich* (cards prepared by Miss Amy Meyer). Cards for the first German and the Austrian Denkmäler were printed by the Library of Congress and thus made available to all interested libraries.

#### Microfilm Archive

The MLA has long shown an interest in (and some of its members have actually collaborated in) a number of sizeable photoduplication enterprises. At the June, 1937 meeting papers were given by Roger Brownson, Carleton Sprague Smith, and R. H. Carruthers explaining the problems and outlining the possibilities of this type of reproduction. Subsequently a microfilm committee (later changed to photoduplication committee) was appointed (Otto E. Albrecht, chairman, Carleton Sprague Smith, Harold Spivacke). In 1940 Dr. Albrecht reported on a project of the Oberlaender Trust of Philadelphia, on which he was collaborating. It was the Music Microfilm archive, a projected series of important music manuscripts in Europe and the United States. Later reports by Edward N. Waters and Dr. Albrecht informed members of the progress of four major undertakings. The Oberlaender Trust issued, on a subscription basis to twenty libraries in twelve states, two series including: No. 1—Holograph scores of Mozart's Symphony in G major, K. V. 318; Schumann's Symphony No. 1, in B-flat major, Op. 38; Brahms' Symphony No. 1, in C minor, Op. 66; No. 2—Four fifteenth century chansonniers (Laborde, Mellon, 2 Brussels); Early keyboard manuscripts in the New York Public Library; Ludwig Spohr's opera, "Alruna"; an eighteenth century collection of cantatas and concertos by an unknown Czech composer.

Sometime before 1935 the MLA issued a mimeographed list of subject headings for music cataloging based on those used and published

by the Library of Congress. By 1939 the supply was exhausted and requests for a reprint were being received. Subsequent study showed that an unrevised re-issue seemed inadvisable.

In the early months of World War II, the MLA offered its services to the Armed Forces. A circular letter dated March 19, 1942 was sent to all members asking them to aid local military establishments by lending books, scores, and records; by holding record concerts; and by any other means possible. They were also asked to send to the president information about their materials and facilities available for these purposes. Extensive bibliographies of books (mimeographed by the War Department for distribution to army libraries) and music suggested as recreational material were supplied to the War Department. At the Buffalo meeting of the MLA on December 5, 1942, Major Ray L. Trautman read a paper on "The Army Library Service." Members of the MLA aided in the selection of material for, and one member did almost all the editing of, the *Navy Song Book*. MLA is also active in rehabilitation activities. It is a member of the Joint Committee on Books for Devastated Libraries, which has sponsored the American Book Center for War Devastated Libraries, Inc. The American Book Center is collecting materials and accepting funds for materials to replenish library stocks damaged by the war. There are subject specialists responsible for the accumulation of materials on behalf of the Center, and the chairman for music is Edward N. Waters. Recently the MLA has offered to assist the Veterans Administration in selecting books, music, and records for veterans' hospitals and in supplying bibliographical data.

#### MLA Publications

Probably the most tangible evidence of the efforts of the MLA is its publications. They have grown in scope and importance throughout the history of the Association. Three early mimeographed pamphlets published between 1931 and 1936 were so useful that they were soon out of print. They were: "A List of Private Collectors of Music with Their Special Lines of Interest" and "A Collec-

tion of Special Rules for the Cataloging of Music Used in the New York Public Library," both issued by the New York Public Library, and "A List of American Dealers Who Buy and Sell Old Music," compiled by John Tasker Howard. Publications already mentioned and described are the list of subject headings for music (out of print); a similar list for music literature; and "The Public Library Music Department," by Gretta Smith.

#### Cataloging Code

The preliminary version of a code for cataloging music, in five chapters with a supplementary one for cataloging phonograph records, was completed and issued. This was one of the most extensive undertakings of the MLA and was a tribute to the energy and perseverance of the members who worked on it. The fact that special music libraries represented a comparatively new concept in the United States retarded development of standard practices in music cataloging. At the first meeting of the Association, in June, 1931, the need for these standards was discussed. In 1936 the president, W. Oliver Strunk, again stressed the importance of standard cataloging and appointed a committee to draw up a code for the purpose (Eva O'Meara, chairman, Catherine Keyes, Harold Spivacke, Margaret M. Mott and Richard Angell). By May, 1939 the five chapters of the code were ready for publication. During the interim the membership had been informed of progress and had contributed to it by answering questionnaires, and sections of the code had been circulated for criticism. At the end of 1942, Chapter I had been published by the American Library Association (as a reprint from its *Catalog Rules, Preliminary American Second Edition*, 1941), and the other chapters had been issued in mimeographed form by the MLA. The chapter on phonograph records was based on earlier reports by Jeffrey Mark and Philip L. Miller and was originally prepared by a committee appointed in 1936 (Mr. Miller, chairman, Gladys Chamberlain, and Daisy Fansler). Since the publication of these chapters, criticisms have been repeatedly requested. The eventual publication of a final code with re-

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visions based on these criticisms is one of the MLA's plans for the future.

A volume of essays entitled *Music and Libraries* was published jointly by the Music Library Association and the American Library Association. The MLA was aided in its publication by a grant from the American Council of Learned Societies. The title page of the volume reads, "Music and Libraries. Selected papers of the Music Library Association presented at its 1942 meetings. Edited by Richard S. Hill."

Eva O'Meara proposed at the April, 1934 meeting that "a bulletin of notes of interest to the members be mimeographed and circulated." With the approval and interest of the members, Miss O'Meara, as editor, author, and publisher produced the first issue of "Notes for the Members of the Music Library Association" in July of the same year. The appearance of the next issue in the following December was even more warmly welcomed, and with each succeeding issue, *Notes* became increasingly useful as a record of the Association's efforts and as a medium for the publication of its projects. Bibliographies and indexes compiled by various members, papers and reports presented at meetings, minutes and important announcements combined to make it an indispensable and interesting bulletin. A decision was made in 1939 to increase its frequency to three issues yearly and to relieve the editor of its actual publication by assigning the mimeographing and assembling to alternate volunteer libraries. The expenses of publication were formally accepted by the treasury in 1940, and an increased allotment in 1941 allowed further expansion. In 1941 Miss O'Meara was succeeded as editor by the appointment of Charles Warren Fox as editor and an editorial board (Margaret M. Mott, associate editor, Louise Chapman, and Glen Haydon—replaced in 1942 by Richard S. Hill).

The articles, bibliographies, indexes, etc., which made up the main body of each issue were always the result of some practical experience or authoritative study. Leonard Burkat's "Haydn's Symphonies: A Collation (no. 15)" was an aid in the difficult identification of the sym-

phonies of Haydn. Another aid to catalogers and reference workers appeared in a list of "Artaria Plate Numbers," by Inger Christensen and Kathi Meyer (no. 15). Mr. Albert Riemenschneider, an authority on J. S. Bach, compiled the extensive "Literature Pertaining to the Choral Works of J. S. Bach" (no. 7). Among the many other practical studies were: Jessica Fredricks, "A Typical Circulating Music Library" (no. 6); Dorothy Lawton, "Binding Problems in Music: Methods and Costs" (no. 5); Alice S. Plaut, "Economies in Library Administration in Relation to the War Effort . . ." (no. 14); Gustave Reese, "The Relation Between the Music Librarian and the Music Publisher" (no. 14); Harold Spivacke, "The Collection of Musical Material of Local Interest" (no. 8). Knowledge of the contents of important collections is all-important not only to a music librarian but to anyone interested in music. Surveys of this type included: Edythe N. Backus, "Music in the Henry E. Huntington Library" (no. 7); Philip L. Miller, "Mapleson Cylinders in the New York Public Library" (no. 13); Clarence E. Sherman, "Important Music Collections in Providence" (no. 9); Carleton Sprague Smith, "Music Libraries in South America" (no. 11); Albert Riemenschneider, "The Bach Library at Berea, Ohio" (no. 8). Among those articles devoted to broader fields of musical interest were Gilbert Chase's "Materials for the Study of Latin American Music" (no. 13); Alfred Einstein's "Musicology and Music Libraries in the United States of America" (no. 9); and Donald Grout's "The Music Library and Musicology" (no. 11). Occasional book reviews added to the interest and usefulness of the magazine.

### New Format

An announcement was made on October 30, 1943 that *Notes* was to appear thereafter in a more pretentious printed format. The newly appointed editorial board was: Richard S. Hill, editor; Margaret M. Mott, associate editor; Charles Warren Fox; John T. Windle, *ex officio* (subsequent additions to the board: Gladys Caldwell and Leonard Burkat). The first issue of the second

series appeared in December, 1943. An editorial paragraph in this issue stated that the added expense of printing would be met partially by solicited advertisements from music publishers, dealers, etc. Volume I, no. 2 (March, 1944) contained the first advertisements, and this section of the magazine has become increasingly important. Another source of income was announced in the March, 1944 issue. An offprint service was to be established to furnish libraries, musical associations, and any other interested groups with material (in pamphlet form) pertinent to their interests which has appeared as articles in *Notes*. Subsequent notices of the sale of these to the United Service Organizations, The Better Business Bureau, The Song Writers' Protective Association, The Music Publishers' Protective Association, and Foster Hall proved the success of the service. The second series of book reviews began in March, 1944 and a series of reviews of music made their first appearance in June, 1945. A sizeable section devoted to these in each issue comprises one of the most valuable departments of the magazine. In his quarterly column, "Notes for NOTES," for September, 1944 the editor announced a plan that he called "Books from NOTES." A serial, "Music Publishing in Chicago," by Dena J. Epstein, which had begun in the previous June issue was to have an extensive run and later to be published by the MLA in book form from the same type. A second serial for which the same plans have been made began in June, 1945. It is Alfred Einstein's Revision of Emil Vogel's *Bibliography of Italian Secular Vocal Music Printed Between the Years 1500-1700*.

A broadened editorial policy offered an opportunity to add to the proceedings, announcements, and papers read at meetings which had substantially constituted the first series. Articles were now accepted specifically for publication in *Notes*. Among the bibliographical studies were: Richard S. Angell, "Congresses in Musicology, 1900-1939" (vol. I, no. 2); Wheeler Beckett and Lee Fairley, "Music in Industry: A Bibliography" (vol. I, no. 4); John Tasker Howard, "The Literature on Stephen Foster" (vol. I, no. 2). Im-

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portant contributions to American music history were made in Evan M. Klock's "Music Merchandising Moves into a House of Many Mansions" (vol. I, no. 2) and Dené Epstein's "Music Publishing in Chicago before 1871" (vol. I, no. 3 to vol. III, no. 2). Attention to musical developments of current interest was given in Lubov Keefer's "Opera in the Soviet" (vol. II, no. 2) and Richard S. Hill's "Concert Life in Berlin, Season 1943-44" (vol. I, no. 3). "Origin and Functions of the Inter-American Music Center," by Leila Fern (vol. I, no. 1) and "The American Music Center," by Harrison Kerr (vol. I, no. 3) gave thorough accounts of the activities of two important American organizations. Two of the stock problems presented to music reference librarians were treated in "So You've a Song to Publish," by Sigmund Romberg (vol. I, no. 4) and "The Dream of the Long-Lost Strad," by Deems Taylor (vol. II, no. 2). The role of music in the war effort was represented by "Letter from Harry Futterman of the Armed Forces Master Records, Inc." (vol. I, no. 2) and "Music in Reconditioning in Army Service Forces Hospitals," by Lt. Guy V. R. Marriner (vol. II, no. 3). Four other articles show evidence of a wide variety of subject matter: Richard C. DeWolf, "Copyright in Music" (vol. I, no. 1); Gilbert Chase, "Radio Broadcasting and the Music Library" (vol. II, no. 2);

Goddard Lieberson, "Edison Started Something" (vol. II, no. 4); and Reuben Fine, "Chess and Music" (vol. I, no. 4).

The fact that *Notes* has reached such a successful maturity during the difficult "war years" has been largely due to the energy and perseverance of its editor, Richard S. Hill. In reviewing American music magazines in his Sunday column for the *New York Herald Tribune* Mr. Virgil Thomson said that *Notes* was "a new quarterly of high distinction (in learned vein) . . ." and that it was "definitely a magazine to watch."

The growth in scope, interest, and importance of *Notes* is indicative of the parallel growth of its parent organization, the Music Library Association. Such has been the brief history of the Association. Its future is really limitless, for it offers something to everyone, either directly or indirectly. All persons interested in its objectives are invited to become members, and all members are urged to participate even more extensively in its activities. There will be no relaxation of standards as the future turns into the present. There will be no diminishing of work as new opportunities for service are presented. The Music Library Association needs support and hopes to deserve it. If readers of this sketch agree, we may soon be colleagues striving to further the use of music in the libraries of every community.

### A STATEMENT FROM MISS DOROTHY TILLY

Miss Tilly, Chief of the Music and Drama Department of the Detroit Public Library, is the newly-elected president of the Music Library Association. Her statement is attached to the historical account of *MLA* prepared by her predecessor, Mr. Waters, and Mr. Campbell. A more extensive article by Miss Tilly will appear in a future issue.—Editor

**M**USIC sections of the great national libraries and private collections of rare books and scores have for generations provided happy hunting grounds for the privileged scholars and musicologists who had access to them. Now a new type of music library is coming into being. While the great research libraries of this and other countries offer a wealth of material to those in whom

the love of scholarship for its own sake is still alive, the new libraries which are springing up everywhere, the libraries which perhaps can be considered typical of the twentieth century, may best be described as "functional." The modern conception of a library as a mental workshop rather than a museum describes the modern music library equally well, and we, the music librarians of

this century, find ourselves faced with the responsibility of aiding and directing the growth of this new phenomenon.

This is not the place for any lengthy discussion of the music libraries of the country, their objectives, or their techniques, but a mere enumeration of a few of the types now functioning may be of interest.

First of all there are the music departments of the large city libraries, containing well-balanced general collections and serving professional musicians and amateurs, students, and the general public. Colleges and universities have music libraries for reference and research use by faculty and students. Boards of education in the cities have their libraries of phonograph records for music appreciation classes, and of music for the school orchestras, glee clubs, and other ensemble groups. Radio stations, musicians' unions, and symphony orchestras all have their libraries, organized along the lines most useful for their particular needs. Commercial rental libraries of orchestral music and record libraries are both an important part of the musical scene.

With so many types of music libraries existing in various parts of the country, it would seem as though the musical needs of all and sundry must be met. Librarians and musicians are well aware, however, that there must be years of planning and development before the needs of even a modest proportion of the music-loving public is adequately served. It is a situation which challenges any music librarian whose heart is in his profession, and it is the hope of the Music Library Association that it may be of practical help to the music librarians of the country in meeting this challenge.

### MILLER

(Continued from page 21)

nection, the question arose of a possible union-list—that is, a card catalog of these holdings, possibly to be kept in Washington—which could be consulted by any library in search of any title. Still another question concerned the MLA code for the cataloging of music, now in print in preliminary form. (This has to do with making the 3" x 5" cards which

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comprise the card catalog.) It is to

be put into final form soon, with the support of the American Library Association. It will be published in two parts, the codification proper and a handbook amplifying it, especially with regard to the problems underlying decisions made in it. Discussions of a less technical nature were those concerning membership policies, publications, personnel, training, and employment. *Notes*, the lively quarterly edited by Richard S. Hill (Library of Congress)—now in Germany securing music and books on music for American libraries—was given the enthusiastic backing of the group with some emphasis on financial matters designed to make the editor's work less onerous from the stenographic and mechanical standpoints. The perennial question of raising salaries to a level consonant with the highly specialized preparation of the music librarian and the service he renders was taken up with some spirit. The final discussions were led by Richard S. Angell (Columbia University) and Gilbert Chase (National Broadcasting Company, New York) on the broad subjects of inter-library and international relations in the field. An informal and informative report by Alexander Broude (New York), based on his firm's recent experience, on the state of music publishing and the music trade in western Europe was an especially interesting part of the discussion. It rounded out the general picture and reminded us once more that, in our efforts to serve our readers and to raise the general level of music librarianship in the country and even the world over, we are greatly dependent on other professions. It reminded us once again of the fact that the service we are able to give depends in great part on drawing on the experience of experts in neighboring fields—the acoustician, the bookseller, the publisher, the general librarian, the musicologist and so on.

The conference provided its moments of relaxation, too. Friday evening the members of the Association were guests of the Gertrude Clarke Whittall Foundation at a soul-satisfying concert by the Budapest String Quartet in the Coolidge Auditorium of the Library of Congress.

### MILLER

(Continued from page 15)

dates of the person in question, but also a list of sources in which the information was sought and special marks to indicate those books in which it was found. With these are filed manila cards containing miscellaneous information, sometimes in typewritten form and sometimes simply pasted on.

Also behind the desk, and within easy reach of the assistant, are numerous frequently consulted reference books: dictionaries—Grove's and Baker's—, Thompson's Cyclopaedia, opera story books, opera dictionaries, The Gramophone Shop Encyclopedia (very useful for tracking down information and clearing up misinformation on titles and frequent listings of musical works), indexes to the works of Bach, the Breitkopf and Härtel Index to the complete editions of the great composers, the librettos of the current week of opera and others. Behind the desk are found the index files of various orchestra programs which analyze program note material, the portrait index, a file of information on miscellaneous subjects, a subject index of musical compositions, and the Shakespeare File, by which it is possible to locate a large number of musical settings of Shakespeare songs as well as operas and other musical works founded on Shakespeare. There are also title, composer, and chronological indexes of musical comedy and motion picture music.

Along the side wall of the music room is a row of filing cabinets containing more than 500,000 clippings on music and musicians, and another row covering the dance. Also available on the open shelves are the Library of Congress catalogs of copyright entries, and the New York Scrap Book, which preserves the weekly music pages of three leading newspapers.

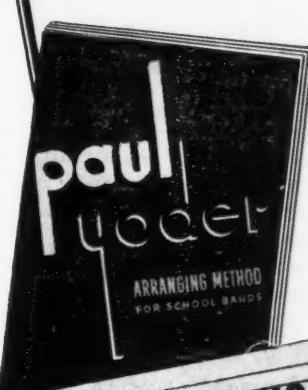
Two alcoves at the end of the room contain special collections—one bringing together all the music of Beethoven and the books about him (a special section established by the Beethoven Association), and the other devoted to Americana. This latter room, which houses important American scores, folksong collections, and books about music in our coun-

try, was fully described in the *Music Publishers Journal* for May-June, 1943, in an interview with its curator, John Tasker Howard. It contains a particularly valuable collection of early American sheet music and of old-time songsters. Of especial interest are first editions of "The Star Spangled Banner" and "Hail, Columbia." Mr. Howard has spent considerable time making subject and performance files, and is prepared to answer almost any question on American music.

Another section which has been growing steadily in recent years is the Dance Collection, now in the care of Miss Mary Schmidt. Unfortunately there is at present no space to make a special browsing room. If the reader looks directly in the catalog under the heading "Dancing" he will find two trays of cards, subdivided by period, region, and other specific headings. If he is interested in ballet, he may find information by looking directly under that word. In addition to the books and periodicals represented by the catalog cards, the Dance Collection maintains the following supplementary and oftentimes surprisingly helpful sources: (1) the dance clipping file; (2) an uneven but growing collection of dance iconography and programs; (3) a dance scrapbook, similar to the regular musical scrapbook; and (4) three supplementary files—the Dance Subject File, The Ballet and Concert Dance File, and a file listing sources on folk and social dances.

Another project of the Music Division, at present awaiting the wherewithal for proper supervision, is the phonograph collection, which already includes not only the beginning of a record archive but also a remarkable collection of record catalogs, some dating from the earliest days of commercial recording. It is planned that the archive will collect not only modern recordings of the established masterpieces of music and of contemporary works, but also the works of famous interpreters, many of which are becoming increasingly rare. Another usually neglected phase of record collecting is not overlooked here—the popular music of all the years since the first records were made. Not only will this supplement our collection of popular sheet music, but, as exam-

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ples of the performances of the leading popular performers and as a study of sociological trends, it will have its own special value. A comprehensive discography has also been started, designed to cover, in a card file, all important recorded music from the beginning.

Some years ago another valuable project was begun with the help of the WPA, which provided music copyists. Many of the rare works of the sixteenth, seventeenth and eighteenth centuries included in the Library's collection exist only in contemporary editions or manuscript copies of the parts. To make this music more usable for study and performance, the Library initiated a publishing project known as the Black Line Print series. This project involves the scoring and editing of music carefully chosen for its historical importance as well as its artistic merit. The list is not confined to works in the New York Public Library, but includes a number of interesting items from the Library of Congress and European institutions. Outstanding are the early English instrumental music from manuscripts in the New York Public Library, the music of the Moravians in America series, the *Consort Lessons* by Thomas Morley, and several other interesting Elizabethan collections. The name of the series derives from the process of duplication of the transparent master sheets on which the finished scores were made. The series was edited by Dr. Hans T. David and Mr. Sydney Beck, the supervisor of the project. The sale of this material was suspended during the war and has not yet been resumed.

One of the most important components of the Music Division is the Drexel Collection, shelved in a special section in the stacks. It was begun by Joseph W. Drexel in 1858 and presented to the Library in 1888. It is particularly strong in early English books of music and books on music. To build up his collection, Drexel bought heavily at the time of the auction of the musical library of Rimbault, an English music collector, in 1876. One of the items acquired at this sale was the unique copy of the *Parthenia Inviolata* (London, 1614?). Other items of interest are the seventeenth century

books of Elizabethan music in manuscript, and John Gamble's manuscript book. The Library also owns the rare and valuable books by Gaffurius on the theoretical and practical sides of music, published in 1492 and 1496; the *Cerone*, a two-volume work, *El melopeo y maestro*, 1613, of which only six sets are known to exist in the world; Mersenne's *Harmonicorum*, 1648; many valuable editions of Playford's *An introduction to the skill of musick*; Lasso's *Madrigals for 5 voices*.

The Drexel Collection has many early items—one published in 1483—which are given special handling and treatment. Because of their rarity and value all books from this collection bearing imprints before 1700 (about 400) are shelved in a locked room, the air of which is specially treated in order to preserve these priceless items in the best possible condition. These books are issued to readers for use only under some supervision, and in many cases books from this collection have been filmed, and are available in that form only, in order to preserve the books.

The Library owns autographs of works by Mozart, Bach, Haydn, Schumann, and Liszt, as well as many autograph letters and signatures of musical personalities. The Music Division is rich in first editions of Beethoven, Mozart, Schubert, and Schumann, and also has valuable facsimiles of autograph manuscripts of Beethoven, Mozart, Wagner, Brahms, and Verdi. Another interesting item is the proof sheets of Johannes Brahms's *Fantasies for Piano*, Op. 116, from his Berlin publisher, Simrock. It contains the blue-pencilled request from Simrock to Brahms asking him to correct the proofs, and the pencil corrections have been authenticated as being in Brahms's handwriting.

But it would naturally be impossible in the space of this brief article to give an adequate idea of the extent of the Library's Music Collection. Any attempt to do so would certainly bypass the desires and interest of a large proportion of our daily readers. I suppose their questions are typical of what every reference library is up against—sometimes they are easily enough answered, but often it takes a strong intuition indeed to make head or tail of them.

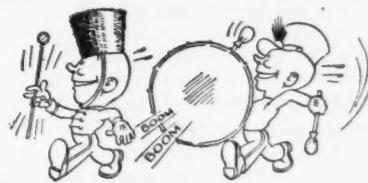
There was, for instance, the lady who wanted to know if Brahms was a "really great composer: I mean by that, is every note that Brahms wrote great, just as every note that Beethoven wrote is great?" And there was the old faithful reader who had been commissioned to translate a Welsh song, though she knew no Welsh. When it was suggested that she ask in the Main Reading Room if there was someone of the staff who might be able to help her, she stomped out, having delivered this parting shot, "I thought there would be someone in this room with a scholarly knowledge of this book who would tell me what this song means!"

One day a young woman wanted the score of *Naughty Marietta* by Gilbert and Sullivan. "You see," she said, "what I really want is the final chorus, *Ah, sweet wilderness.*" One regular researcher wanted to know if "all African music was pre-Bach." Another reader was rather upset by the portrait of Beethoven hanging in the Music Room because he "thought Beethoven was older than that!"

Reference letters and telephone questions are a considerable item in the day's work of the Music Division. A typical question was that of the lady who wanted to know where music began. The assistant not wishing to trust too much to her own memory, got out an encyclopedia and began to read. But the reader stopped her with, "Oh, I thought it began in Vienna." Questions about musicians' religion, or of what they died, or their precise weight or height, or how many children Schumann-Heink had are common enough. People think nothing of asking to have an entire long poem read over the phone, or perhaps they even want to hear it sung. We have been asked to give information over the phone which would establish a violin as a genuine Strad, and we have been requested to give a list of music in public domain. Anyone is privileged to ask anything of the Public Library, and if we can, we will give the answer, though we do draw the line when we know the question is being asked for use in a contest. We must try to satisfy the crackpots for the sake of the serious amateurs as well as the scholars. We want to make our material more accessible to all.

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## CUNNINGHAM

(Continued from page 11)

It is partly through these cross-references that the catalog is made an integrated unit, not merely a collection of so many thousands of cards. Each card is dependent upon others and each card has others dependent upon it. The catalog is a woven fabric, not an accumulation of remnants; a well-constructed house, not a pile of bricks. It is built according to a well thought-

out plan which considers the problems of the present and looks forward to the demands of the future. The catalog provides an approach to the books in a library through author, title, subject, collaborators, editor, translator, compiler, etc.; that is, it tries to foresee your interests and answer your questions from your point of view. I know of only one thing the catalog will not do—it will not correct your errors. If you are looking for "Afternoon on a farm," some human

agency will have to guide you to the work "L'Après-midi d'un faune."

Naturally the catalog does not grow by itself. All of this masterly planning and building is done by the cataloger, and her work is to a great extent not understood or appreciated by the patrons of the library. They get acquainted with the reference librarians who help them to find material or information; they chat with the circulation librarians who check books in and out for them and collect their fines; their children develop a deep regard for the librarians in the children's room. But the only time they bump into a cataloger is when she is filing cards in a catalog drawer they need, and they feel it would be impolite to stop her.

It may be that her fingers flying efficiently through the cards, and the burning zeal in her eye warn people to steal quietly away. Only another cataloger would realize that these are indications of a great desire to get the monotonous job of filing over and done with, not of a passionate love of filing. Only another cataloger would realize that she would be very much pleased to have you nudge her elbow and say, "May I see if you have a libretto of 'Die Meistersinger'?" You will be surprised to find how quickly and pleasantly she answers, "Yes, of course," and I wouldn't be surprised if she found it in the catalog and then went to the shelf and got it for you. Here she has the opportunity of one small contact with a user of the library, and she is very glad for it.

This lack of contact between cataloger and patron is unfortunate for both. The cataloger is anxious to make the catalog the best possible tool, but this she cannot do unless she knows what kinds of questions people ask, what types of information they need. If she has no opportunity to meet patrons herself, she must find out about them second hand, from the people who do meet them. Direct contact would, of course, be more satisfactory to her. She would prefer to decide from her own experience whether "Symphonies—Scores," or "Orchestra—Symphonies—Scores" would be the more useful subject heading.

Catalogers can be helpful to library users in other ways than by

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providing them with a good catalog. In the course of their work catalogers often acquire special bibliographical knowledge which may be unique in the library. This is especially true in large libraries which must have subject specialists on their cataloging staffs. Also, catalogers are ordinarily expected to have greater language equipment than other members of the staff. Because of these special skills the cataloger can extend the reference services of the library.

The misconceptions mentioned in the first paragraph of this article are the result of patrons' seldom meeting a cataloger on her own ground. She is not a ghostly female. She is a very much alive, wholesome young lady. She often has an excellent sense of humor (witness the cataloger who let this typographical error stand in the catalog for everyone to enjoy: *Le singe d'une nuit d'été.*) She dresses as well as her all-too-often inadequate salary allows, and does her hair in the latest style. She wears glasses because she does so much close work, but if you invite her to dinner she will come without them. She is likely to have a great interest in sports as a relief from her sedentary job. In a word, she is a very normal person.

Users of the catalog have no opportunity to know just what a cataloger does and why. Cataloging processes are usually carried on behind closed doors, in rooms not open to the public. Perhaps it would be better if patrons could wander into the cataloger's office and look over her shoulder as she consults the *Dictionary of American Biography*, or hear her lament over the scarcity of information about one James Ramsey Matthews. They might then be able to appreciate the care with which each card in the catalog is prepared, the effort which the cataloger makes to provide useful information on the card, and the special knowledge which she feels she must have to do her work well.

It would be helpful, too, if catalogers and publishers could get better acquainted. A great many books are published in the same general make-up and are not difficult to describe, but occasionally publishers do things which seem strange to a cataloger's mind. Why, for instance, are fly-leaves included in the paging of

a book, and why are preliminary leaves partly paged and partly un-paged, with no apparent pattern? There is one firm of music publishers whose imprint varies a great deal, thus posing a problem for the cataloger. She wants to enter the name of the publisher on the card as part of the identification of the book, but when the form of the firm name so often varies she is puzzled as to what to do. Both librarians and publishers have books as their stock-

in-trade; both have special problems in the handling of books not understood by the other. A better mutual acquaintance would work to the advantage of each.

Music is one of the most difficult types of material to catalog, and the music cataloger occupies a special place among her fellows. She must know all of the ordinary cataloging techniques, and in addition those special techniques which apply to music. Because of the way music is

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that music can be arranged for so many instruments and in so many forms is where the difficulty lies. It is part of the cataloger's plan for the catalog that each title should be clearly identified, that it should be noted as in the original or an arranged form, that it should have subject headings which bring it into the group having the same medium of performance, and that it should be classified so that it will stand with other material of the same type on the shelves. It is quite possible that the library might own twenty arrangements of the "Evening Song" from "Tannhäuser," and if you are looking for an arrangement for violin and piano the cataloger feels that you should be able to know from the catalog cards whether the library has such an arrangement. Moreover, she wants you to be able to find the work if you look under Wagner, under "Evening Song," under "O du mein holder Abendstern," under "Violin and piano," or under Heifetz as the arranger.

The cataloger feels a strong sense of responsibility to the users of the library; they are constantly in her mind as she does her work. The catalog itself stands as a monument to her success, and the dependence upon it of the library staff and patrons alike prove the quality and importance of her work.

### MOTT

(Continued from page 13)

venture to say that if his Honor knows the law half as well as he knows the popular music, this writer, for one, would be only too happy to have the Judge pass upon any legal dispute in which we may have the misfortune to become a litigant.<sup>1</sup>

Judge Hart's interest in popular songs grew rather than diminished during his lifetime, and as a result he had a knowledge of the subject which was unusual for a layman. He also had the wisdom to see that this material would be of great value historically and that it should be preserved. Dr. Shearer, with his interest in any material of the past, shared Judge Hart's enthusiasm for American songs. Together they began searching secondhand catalogs and buying bound volumes of music, sight unseen. They bought great

quantities of sheet music from dealers. They both traveled a great deal and visited secondhand shops in every city and town in which they happened to find themselves.

In 1923 the collection of songs of Frank Dumont, the minstrel, was secured upon the closing of his estate. This collection was rich in songs of the early Christy Minstrels and their contemporaries, and included a wealth of material of the

70's and 80's, such as was sung by Harrigan and Hart, David Graham, and the original Tony Pastor.

In the same year the library acquired another extremely valuable collection of song sheets and bound volumes. The "widow" Nolen, a well-known "fixture" for more than thirty years at Harvard University, where he tutored students "whose social or athletic activities caused them to defer application to their

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<sup>1</sup> Grosvenor Library Bulletin, Vol. 11, No. 3, p. 48, 1929.

collegiate studies until the eleventh hour," was also a collector of antiques. His collection was sold at the Anderson galleries, where apparently no one was interested in bidding in about 3,000 sheets and 50 bound volumes of early American songs. I do not like to think what we should have to pay for this material today — material which included some of our best items. We found a great many early political campaign songs — another collection to which we refer with pride — and a copy of

the rare whistler item, *Song of the Graduates 1852*. I cannot resist the temptation to say that the library paid \$160 for the sheet music and \$2 apiece for the bound volumes.

During one of Judge Hart's trips to New York he called on William Delaney, the publisher of the now rare *Delaney Song Books*. In describing the Delaney shop, Judge Hart said that there was hardly a bit of floor space not used for piles of sheet music. The Judge was entranced. Here was a treasure for which he

had long been searching, but which he did not expect to find. It is easy to understand that Mr. Delaney must have been impressed by Judge Hart's excitement and by the feeling that here was a truly kindred spirit. The result of the meeting was that Judge Hart returned to Buffalo happy in the knowledge that Mr. Delaney had promised to let him have first chance at buying the contents of the shop.

In 1924 William Delaney went out of business. This was rather like the end of an era. Mr. Delaney was interviewed, his collection was described, and an article appeared in the *Grosvenor Library Bulletin*, part of which we will quote.

"Delaney's Song Books Upstairs" is the sign on the doorway of 117 Park Row. A hand points to a narrow staircase, dingy and dark with a hand rail to guide the timid visitors. Open the door at the first landing and meet William W. Delaney . . . song writer and publisher, whose dwindling stock in trade is finding its way into public libraries and private collections of American minstrelsy.

Delaney is the man who for 34 years has preserved the words of popular American songs — the sentimental ballads of home and mother, the songs of the dying fireman and the brave policeman, the lyrical narratives of drunkard, convict and bum, the songs of Harlem and the Bowery, and of the New York now gone, and now Delaney is singing his last lay. He is going out of business . . . "People don't care about the words of songs anymore — just the tunes," he said the other day. "They want jazz and they want to dance. This town is dance mad." So the old shop lighted by a single gas jet will be closed. The lurid covers of forgotten songs will come down from the walls. . . . The last Delaney song book has been issued, the last joke book and dream book.<sup>2</sup>

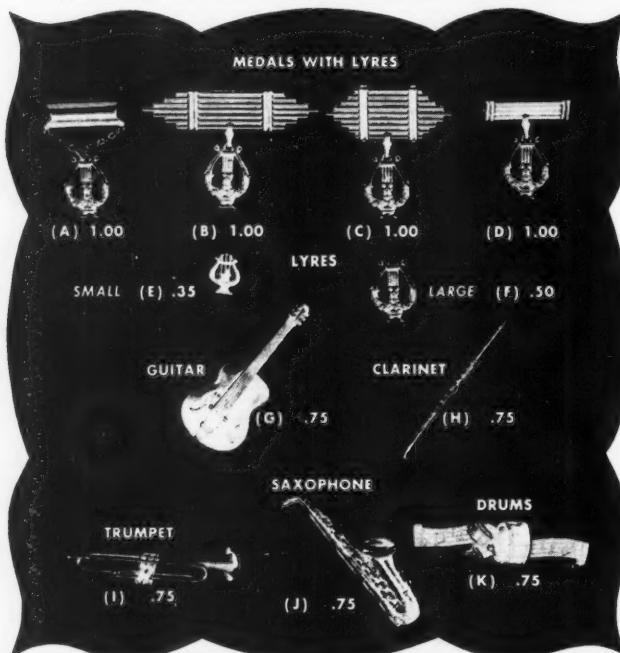
Judge Hart was the successful bidder at the Delaney sale, and shortly thereafter great packing boxes arrived at the Library filled with the Delaney collection estimated at 15,000 titles. A complete set of the 89 songbooks was also acquired. Needless to say, the Grosvenor collection was enriched enormously with the addition of this music.

In 1930 the Library purchased its next large collection from the Plaza Music Company. An estimated 100,000 copies were offered for sale at what turned out to be a very good price, for after discarding duplicates within the collection and those items which duplicated our titles, we added

<sup>2</sup> *Grosvenor Library Bulletin*, Vol. 6, No. 4, p. 1, 1924.

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about 10,000 new pieces to our collection. A few years later, in London, Judge Hart ran across a large collection of English music hall songs with highly colored, illustrated title pages. These covered the period of the 90's and early 1900's, and proved to be valuable. During these years every effort was made to acquire current material through friends who were willing to send us music that they no longer used and through purchases of the most popular hits of the year. However, a drastic reduction in the library's budget temporarily prevented purchase of current popular songs until many music publishers, through the influence of ASCAP, came to our support and began contributing to this collection. Since 1940 the Grosvenor, very fortunately, has been added to the list of a number of the BMI publishers, and with the generous assistance of these two organizations the collection is being kept up to date.

I have emphasized the importance of the sheet music collection, since through it the collection as a whole has become known throughout the country. The users of it are many and varied. Perhaps the most important of these is the author who consults the collection for historical material. Dr. Sigmund Spaeth, a friend of Judge Hart, spent weeks at the Grosvenor before publishing his books on American popular songs. R. W. Gordon spent some time going through the collection, and was especially impressed with the early American songsters, a collection which has grown with the years. John A. Lomax knows the collection very well, as do innumerable other authors who from time to time have made use of it.

The transportation bibliography mentioned earlier in this article has brought many interesting comments from organizations whose collections were unknown to us. Practically every railroad company wrote for a copy of the bulletin, and in many cases asked for photostatic copies of songs not included in their libraries. Army posts used the Bibliography to boost morale, for as one librarian of an Army hospital wrote "it has already occasioned much interest together with hilarity of the chuckling, nostalgic variety." High schools, much to our amazement, have in-

cluded it in their collection, and when we began receiving requests from Great Britain, we decided that perhaps the fun we had had compiling the bibliography had become contagious.

We have profited greatly through the distribution of the Bibliography, for many business librarians have been kind enough to suggest exchanging duplicates and already we have started to add songs in special fields. So far we have added aeronautical, automobile, railroad, and

baseball items through this exchange.

Along with the fine collection of popular sheet music the library boasts an excellent collection of American songsters, with a few before 1800. Among these charming books there are many that have a distinct appeal, but, in the writer's opinion, not one of them can compare with *The Amorous Songster. Compared with This Vigorous Volume, The Frisky Songster Is a Lifeless Chap.* Printed for the Sporting

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Club in 1800 in New York. Generally these songsters were published without music, but frequently indicated the tunes to be used. Since they contained words of songs impossible to find in other form, it was necessary to index them. An index was made not only for the songsters but also for the 500 or more bound volumes of sheet music which the library had collected. The index has grown enormously and is used constantly in the search for songs of by-gone days. Recently we have made index cards for the modern counterpart of the *Delaney Song Book*, which we are endeavoring to collect. This has been a boon, especially recently, since young radio fans telephone the library almost daily for the words of popular hits, the tunes of which they have become familiar with through dance bands, etc. The index as well as the sheet music collection is used by the layman rather than the musician, and here in Buffalo we have been successful in proving to the citizens that the Music Library was built up with the thought that it must serve everyone.

In 1926, through the good offices of a local musician to whom the growth of the Music Department had become a personal matter, Miss Louisa Dresel of Boston presented the library with the *Händel Gesellschaft*. This magnificent gift was the first important complete set to be acquired. It captured the interest of the librarian and the trustees to such an extent that when the head of the Music Department asked diffidently that they spend several hundred dollars each year to acquire other complete sets, arrangements to forward this scheme were immediately begun. The next fine set to be purchased was the *Bach Gesellschaft*. From time to time as a complete set appeared in a catalog, it was acquired by the library; now there is a collection of these sets which include Mozart, Beethoven, Schumann, Brahms, Chopin, Palestrina, Purcell, and Bruckner.

Mr. George Nathan Newman, one of our most interested benefactors, has done more toward making the Music Department a vital part of the community than anyone else in recent years. A collector himself, he was entirely in sympathy with Dr. Shearer's buying policies. Mr. Newman owned two houses on adjoining

lots, one of which he used to store his collections. He occupied as little space as possible in the other so as not to interfere with storing the overflow from the first house. The story goes that the insurance underwriters advised him that he would have to move a good many of his books from the second floor of the storage house because the weight was so great they expected the supports to give way. Instead of moving the books, Mr. Newman engaged a carpenter who installed several supports to help carry the load. Along with some 35,000 books, which eventually came to the library, he had collected phonograph records, and up to 1928 he had purchased every Red Seal record of any note. He continued buying after the financial crash of 1928, but not quite so extensively. On one of his visits to the Library he told us that he had been wondering about the disposition of his collection. As subtly as possible we made every effort to help him make up his mind to leave the collection to the Grosvenor. Apparently our efforts pleased him, because one day he arrived with several cartons filled with records and said he had decided to give his records to us while he was alive instead of leaving them to the Library after his death. He showed extremely good sense by warning us that he would bring no more until we had proper facilities for housing them. We lost no time in building cases for the purpose. Instead of the 4,000 records which we expected, the collection which finally arrived numbered around 7,500. Up to the time of the Newman gift we had felt that there was not enough money in our music budget to include records. Having accepted this gift, however, we were morally obligated to continue buying in this field. With a fine collection of popular music we felt that we should not neglect recordings of it. Consequently, we now have a remarkably complete collection of recordings of all types of music. Mr. Newman visits the Library frequently and has the satisfaction of seeing the benefits of his good works.

In September 1941, Mr. Roy L. Albertson, owner of an independent radio station, consented to try out a Grosvenor Library Program of recorded music as part of his contribution to civic education. He was exceedingly generous in giving us a

very good hour—eight o'clock on Thursday evening. We started off with a great deal of trepidation, questioning the interest of the community in such a program and concerned at the thought that, if a proper appreciation were not shown, the hour would be discontinued. Fortunately, there was no other program of symphonic music that evening and the hour became an immediate success. We wrote very brief, simple program notes, and on each program publicized the activities not only of the Music Department but of the entire Library. Immediately we began to see results of this campaign. The only fly in the ointment was that our radio rival was "Baby Snooks." However, even she was more or less eliminated before too long. The program has been on the air without a break ever since it began.

#### Musie Auditorium

The service which I have kept for the end of the article is very close to my heart. In the fall of 1940, in a new wing added to the library building, we opened a small music auditorium. A local string quartet, members of which had used the collection extensively, offered to give a concert of chamber music that evening to show their appreciation of the part the Library had played in the cultural life of Buffalo. Invitations were sent to music lovers throughout the city for the opening, and the attendance was large and enthusiastic. That winter we decided to experiment. There had been a long-felt need in Buffalo for an opportunity to hear chamber music which is not ordinarily presented to the public. We decided that we now had a laboratory for that purpose, and with the generous cooperation of local musicians and a few friends of the Library who sponsored some of the concerts we put into effect a plan to fulfill this need. The first season the Library presented our string quartet concerts. The second season a series of song recitals was added. A local tenor, whose wholehearted devotion to the cause of fine music has opened up new vistas to others in the community, presented programs of complete song cycles, solo cantatas, and modern works for voice, many of which had not been

heard previously in Buffalo. With the assistance of a pianist, whose selfless devotion to this form of art is equally great, he has given a series of beautiful song recitals each year. Through his efforts and those of other local musicians who followed his example, a high standard has been set for concerts sponsored by the Library.

The first cellist in the Buffalo Philharmonic Orchestra has presented all the important cello sonatas from Bach to Hindemith during the past four years. A trio consisting of violin, oboe, and piano has given a concert of modern music each season, presenting works performed in Buffalo for the first time, and in one case a world premiere. The Library successfully launched a string quartet of young artists from the local orchestra; it sponsored a series of concerts in which artists of different nationalities presented their country's great composers together with its folk music. The local critics have been impressed with the contribution the Library is making in furthering the cause of fine music here and one, who is especially understanding and sympathetic, has faithfully attended the different series from their beginning.

We look back over the years since the Department began to function as a separate unit with a great deal of satisfaction. It seems to us that it has filled a very definite need in our community and that through its use the lives of many persons have been enriched by added interests.

#### FREDRICKS

(Continued from page 17)

composers, title, authors, and first lines of both first verse and chorus. The dull work of "analytics" can be exciting when the end result is the delight and admiration of the patron for whom you find the song he wants.

If your town or community has had or is making musical history, it is the duty of the public library to keep the records. Collect music printed locally, or songs descriptive of the city and state. Watch for songs sung on special occasions, the music used by local fraternal societies, songs composed in honor of a dis-

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tinguished visitor or for the dedication of a new building, and all music by local composers.

To these must be added programs both old and new; music theatrical and miscellaneous. Let the townspeople know that you want this type of material, especially that pertaining to local events, both amateur and professional. In fifty years that's history! Make the library a depository for such material and add to its richness by clipping announcements and reviews from the papers. In our library we paste announcements, programs, and reviews on strong sheets of manila paper about 23 by 14 inches in size. These are bound annually; three volumes making up the year for us.

The programs will be constantly consulted. When was Zimbalist here last? When did de Pachmann first come here? How many times has "La Traviata" been sung by the local company? When did Tetrazzini sing at Lotta's fountain? Until the programs have been fully indexed, these are often difficult questions to answer. Save yourself regrets by starting the index before you have three quarters of a century to plow through.

Some of the means by which a music collection, department, or library may serve the people who use it spring naturally from their questions and needs. And we might as well decide now to call it a music library, for it is that whether you are given only a few shelves to start with or the privilege of building up a separate department. Probably from the beginning of the venture you will have people ask if you know someone with whom to play duets, or a viola player to complete an ensemble group, or anyone who would like to play accompaniments and receive piano lessons in exchange. That's when you make a little list and *not* of people who won't be missed! During the depression years our list had as many as forty items on it; musicians even found jobs through it. But mostly it will be a case of exchanges—a good home for a piano with the privilege of playing on it; a studio in exchange for housework; language lessons in exchange for voice coaching.

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That was the headline in one of our dailies a few seasons back. For a number of years we have kept a date register on which we enter not only music events, but any attractions of a nature to keep the public away from music events; also holidays and religious festivals. This helps the local artist and teacher to avoid a date which would conflict with an outside attraction. Only the library can give this service without fee or recompense.

As the music library grows in popularity there will be many and generous gifts, in proportion to the population of your community. Most of these, I venture to say, will be piano music, violin music, and songs. It is likely that you can build up these categories with donations. Spend your money for rounding out the collection. Buy operas in vocal score. Even if your community has no opera company and few visiting ones, there are students and home listeners. Add the music of many instruments—cello, viola, and harp; flute, clarinet, and horn; trumpet, trombone, and saxophone. Once it is known that it is available this music will all be used.

A particularly important section is that of chamber music. Your local musicians will need the standard classics of chamber music literature, whether or not your city supports a chamber music society. But the greatest service of this section lies in its value to young people. All over this country youngsters are learning to play together, and those in your community will appreciate simple classics and modern combinations with plenty of woodwinds and brasses. There is a personal satisfaction to be had from knowing that these boys and girls look to the library for the means to spend happy evenings with music. There is both a humane and a social quality to be considered in providing a generous collection of chamber music.

The volume of reference work will increase in proportion to the interest in and knowledge of the music library. Books alone will not take care of that, and here is where one begins a clipping file. Made up of all sorts of odds and ends, it will supplement the more stable but static information in the histories, biographies, and cyclopedias. Notes on popular



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band leaders, a newspaper account of the latest Metropolitan debut, articles on music in distant lands, pictures of primitive instruments—all these and many more items will often make the difference between finding and not finding the information wanted.

No matter how small the actual collection is, it can be glamorized and publicized within that framework. Centenaries of famous composers, visits of musical celebrities, participation in National Music Week can be celebrated in the library under the auspices of the music department. If time and space permit, make lectures and concerts a regular feature of the music library. Local musicians and speakers will be happy to assist in such an undertaking.

It may not be out of place to mention the personal satisfaction of work in a music library. As the collection of books about music grows more nearly complete (older books so that there will be no holes in the story of music's growth and new ones to keep that story alive), the demands on its resources will be heavy—impossible to satisfy in your own community only. During the war we did reference work for servicemen in Europe and Asia. Several of them wanted data about early opera performances in San Francisco, and our old programs were immensely valuable, saving us hours of toiling over old newspapers. Now that the war is over we are helping many veterans with their postwar studies.

Sensible or foolish, solemn or funny, all queries must be answered. It's a public library, isn't it? In other words, there are no really foolish question in the music library. At random, here are a few of the many kinds we have had fired at us. What musicians besides Debussy have set the *Pelleas et Melisande* play? What operas have devils in them? How long is the high E held in "Caro Nome"? How valuable is the violin we've had in the family for generations? Is "Sweet Mystery of Life" founded on the Largo from the "New World Symphony"? Questions regarding spellings, pronunciations, and dates are forever with us, often over the phone.

Many of our most useful services were developed gradually as the

need arose, and sometimes we were slow to see this need. It is the happy duty of an older librarian to advise a younger member of the profession so that no time is wasted in getting started. There will always be plenty of new fields to discover, develop, and pass on.

Right from the beginning keep a necrology. In the San Francisco Public Library we rebind one biographical dictionary or cyclopedia with a lot of extra blank pages. On these, as nearly as possible in correct alphabetical order, or following the sketch if the subject is already in the book, we add date of death. There are other methods of doing this, of course. But the doing of it is important, *very*. Some years ago we sent our "doctored" book to an eastern writer who was putting out a new edition of a popular reference book. He was tremendously grateful, and expressed his appreciation through the pages of the magazine of which he is editor, in a very fine tribute to our library. Another writer, for whom we made a list of all our added dates, assured us that the data we had right on hand was more nearly complete than the information assembled for him by paid researchers in the field.

#### Choral Center

The music library can become the center for choral music, both choirs and other choral groups. Many small churches find it difficult to get all the music they need, and they appreciate being able to find it in the music library. It is even possible, especially in a small community, to have churches and other groups pool their libraries, placing their music in the public library, where attendants keep it cataloged and in good repair.

A handy survey of community activities is very useful and makes it possible to answer a variety of questions. What does the city recreation department offer one musically? What music clubs are there? Where can a stranger find a choral society to join? What foreign groups can put on programs? Who will set lyrics to music or write down the tune that's running through my head? What small symphony and ensemble groups are there? Where can someone to copy music be found? To

have this information quickly obtainable is a boon to the public and a balm to your own nerves.

A collection of folk music should be an early specialty of the music library, *American music not to be neglected*. Fortunately the literature on folk music and the music itself is much more extensive than it was twenty-five or thirty years ago. The clippings file (if you've watched the magazines for articles on little known native music) is a valuable help here, for sometimes even a few lines of Siamese music, for instance, or a description of Balinese Temple ceremonies will aid a musician trying to write music for a school play, or give local color to the incidental music of a radio script. Books of history and travel are also of assistance, and notes can be made of the music or descriptions of music found in them.

The library can do its bit for American composers and for modern music in general by purchasing it generously, so that students may study and play it while it is new, without having to wait for a performance or for the verdicts of the critics. Apparently the public appreciates this opportunity, for most music librarians report that modern music is eagerly welcomed. Popular music, too, the best of it, should be on hand. We have books on how to play boogie-woogie, music by Duke Ellington and Harry James, and nearly all the published books on jazz. Supplementing them, the clippings file should be full of stories and items on the great jazz musicians and their successors. As to the latest popular songs, rather than discourage possible patrons or have them think the library feels superior to popular songs, we explain to them that because the popularity of these songs is so ephemeral, no one would want them by the time they were cataloged and shelved, but that we do stock outstanding "hits" for our historical collection. We want the music department in the years to come to find it as simple to tell a novelist what the heroine was singing in the spring of 1946 as in the summer of 1840.

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